

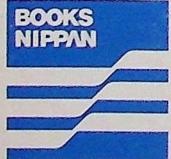
A Viewer's Guide to

# Japanese Animation

\$3.95



Distributed by



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Toren Smith and  
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Steven R. Johnson

## *Yōkoso! (Welcome!)*

*Not a word I heard could I relate,  
Still, the story was quite clear . . .*  
— "Kashmir," Led Zeppelin

It seems hard to believe that only a year has passed since the first edition of this book was released at BayCon '86. I've spent the past nine months in Japan, and seen a wave of realization sweep over the animation industry there. They know we're here, folks, and they're starting to get serious about us. The major companies are beginning to pay a little more attention to who buys their work, and what is done with it. We still have a long way to go (witness the unfortunate fate of *Oneamisu no Tsubasa/Star Quest*) but there is real hope on the horizon. Have patience, and have faith!

Fan activity continues to grow, and indeed, the numerous subtitling groups working around the country are making Japanimation accessible to thousands of new fans. What more can I say? Support quality, and show no mercy to shoddy adaptions!

— Toren Smith, May 1987

### *About Japanimation*

Japanese animation's strengths lie chiefly in three areas: one, a de-emphasis on character animation which has freed directors to make more rounded films — the storytelling can include sweeping panoramas and lyrical expository scenes. Two, a true concern with strong stories that utilize animation's advantages: relatively cheap "sets" and special effects. Three, a feeling that animation is not "just for kids." This acceptance of animation as a viable art form attracts highly talented people to the medium. Just as importantly, the creators are given true control — instances of brilliant scripts being gutted by some brain-dead producer are rare, indeed.

There are trade-offs, of course. The fluid character movement that we are accustomed to seeing in the best American animation is rarely found in Japanese animation (also known as Japanimation or anime). The precise lip-synching so loved by western animators is likewise absent. But in return for mature

stories, vastly superior voice acting, and excellent direction, these small losses pale into insignificance.

I believe there is a tremendous market for competently dubbed Japanese animation in Western countries, largely among already existing SF & F fandom. But the mangled garbage being released over here is little improvement on what we already have. Wake up, you guys! The company that releases an unedited, well-dubbed version of *Crusher Joe* is going to clean up.

### *About the Synopses*

Every translator is faced with a number of problems, some of which may be resolved in more than one way. Hopefully, our decisions in these matters have generally been trenchant.

All Japanese names *within* the synopses have been written given name first, family name last. However, the names of all the actors, writers, etc., have been written in the Japanese style: family name first, given name last. This allows us to remain polite to the creators, yet avoid confusion in those films that mix Japanese and Western style names.

Japanese vowels are pronounced as follows: a = 'o' in 'cot'; i = 'ee' in 'steep'; u = 'u' in 'put'; e = 'e' in 'pet'; o = 'o' in 'post'. Vowels topped with a macron (e.g., ē) maintain these pronunciations, but are held for a double beat.

Where the studios have supplied an English equivalent of the title or character's name, we have generally left it as given, except in those cases where it was grossly in error. The romanizations of nouns or names given in katakana follow the Hepburn system.

We have made every effort to avoid errors, but, hey, nobody's perfect, so cut us a little slack, okay? Thanks!

### *Acknowledgements*

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## *Urusei Yatsura*

"The Indelible Magic Lipstick"

(Editor's note: Please see *Urusei Yatsura*, #1: "I'm Lum, the Notorious" on Sunday at 6:30 for important background information.)

Lum and Ataru are in a noodle shop, with Ataru stuffing himself as usual. Lum sees an ad for lipstick, and filled with romance, asks Ataru to kiss her — for her "youthful memories." Ataru declines, but thinks it's a great line and immediately tries it out on another girl. Caught by Lum, he begs her not to zap him — and to his surprise, she doesn't. He takes off after the girls, but is tackled by the ramen shop owner, who demands that he pay for the noodles.

In the school lunchroom, the girls are talking about kissing and Shinobu admits that she's never been kissed. "Do you think Ryūnosuke has?" they ask . . . and just then, Ryū emits a scream — "Hey! Now I know why older women have such red lips — this stuff 'lipstick' does it!" That seems to pretty much answer their question . . .

Lum goes for a walk (several stories above the street) and feels sorry for herself. Spotting a lipstick ad, she gets a great idea . . .

Shinobu wonders what it would be like to kiss . . . while Megane rages

about his unrequited love for Lum — "I cannot die until I have kissed Lum-san!"

Meanwhile, Lum is in her UFO, whipping up trouble — "I should have thought of this a long time ago!!" It's a tube of rather unusual lipstick — you can't wipe it off, and . . . well, you'll see. She tries to use it on Ataru, but fails. He pretends to be shocked, and throws it out the window . . . or so Lum thinks. But he has actually palmed it, and has big plans for it at school tomorrow . . .

Shinobu gazes out the window and muses, "I feel like I will experience my first kiss today . . . what a joyous feeling!" Unfortunately, her pleasant reverie is interrupted by the unwelcome face of Ataru, and, horrified, she prays, "Oh, god, please don't let it be him!"

Ataru soon has Ryū trying it on, and then the fun *really* starts. Mendō demands that Ataru explain what is going on and after he does, the situation deteriorates rapidly with everyone trying to use the lipstick to their own advantage . . .

When the dust finally settles, Lum sits dejected in the ramen shop. "Aren't I beautiful? Why won't Darling kiss me?" Finally he does, after a fashion, and "The memories of



Lum

youth are wonderful . . ." says the ramen shop owner, philosophically.

As a cosmic lipstick glides silently through space, the voice of Cherry is heard extolling the virtues of love and ending with "Go to heaven!"

(Editor's note: Don't waste too much time thinking about it!)



Zero      Meguru      Mayu

A luminous creature enters the ship, and announces, "I am Rin'ne. I

## *Way to the Virgin Space The Mirror of Arei*

(Editor's note: This film was commissioned by the Japanese Government for a special display at the Tsukuba Science Exposition. Rumor has it that the director/writer Matsumoto Reiji (best known for his *Captain Harlock* series) blew huge quantities of the grant on wild parties before settling down and making the film. I don't know how true this is, but it makes a good story . . . and besides, the animation doesn't seem to have suffered — it is spectacular!)

Humans have always wondered if there is an edge to the universe . . . and in some far future, they tell the legend of the Mirror of Arei — if you ever see this mirror, you can pass beyond the edge of the universe . . .

On some obscure and overpopulated planet, we meet MEGURU and the beautiful MAYU, explorers and

seekers after the Mirror. (Editor's note: watch for Matsumoto characters in the background, and Reiji himself on a "Pirate Noodle" billboard and a bar stool.)

An energy tank explodes, plunging the city into darkness, and persuading Mayu and Meguru that it's time to move on again. Scarcely have they made orbit when they are hijacked by ZERO, a renegade android. As it turns out, he too wants to find the mirror.

After an extended period of exploration, the ship is seized by an unknown force. All their sensors go blank, prompting Zero to quote from the Legend of Arei — "When you reach the Mirror, you cannot see, you cannot hear."

They are warned by a disembodied voice that they have entered a forbidden area, but they will not be hurt.

will guide you to Arei." (Editor's note: "rin'ne" is Sanskrit for "the cycle of reincarnation.")

The travelers are informed that this is indeed the edge of the universe. It is here that a council of energy beings from the universe beyond ours gather to judge those who would enter their space.

The gatekeeper, AREI, is a god, and searches through their memories to view the history of mankind. She is not pleased at what she sees, and denies them entrance. Mayu pro-

tests, saying that humans have a noble and peaceful side, as well.

Zero is quick to claim that he has had nothing to do with human history, and personally, he agrees with Arei.

Mayu and Meguru conjure up visions of beauty to prove their worth — but Arei is unconvinced, and proceeds to permanently destroy the Mirror and seal off the other universe.

The travelers try to hold the Mirror together with their ship's gravity generator. This will drain the ship's power leaving them marooned, but

at least future travelers will still have a chance to go.

Arei is impressed by their tenacity and spirit, and reveals the destruction as mere illusion. Still, she can't let them stay in the other universe — but they are given the honor of a glimpse of its wonders, after which they must return to their own prosaic universe.

Mayu ..... Agami Yoko  
Meguru ..... Tōda Keiko  
Zero ..... Tanaka Hideyuki

## Lupin III

#155: "Farewell, Dear Lupin!"

(Editor's note: This episode is directed by the incredible Miyazaki, and the opening sequence is an homage to the Max Fleisher Superman cartoon, "The Robot Monster." It was also the final episode of the *Lupin III* series. For a guide to the characters in this series, see the film at 7:00 pm, Friday. Enjoy!)

Has Lupin finally stooped to using others to steal for him? Well, not really... the lovely MAKI is only committing these heinous crimes because she wants to convince the world that robots are bad. It seems that Maki's father made robots for a research company. But when the management decided to start producing war robots, he refused to help and soon died under mysterious circumstances.

Lupin just wants to help her out, and has suggested that a series of outrageous burglaries would serve her purposes... and of course,

they'll return the loot when things are finished (ho, ho).

DETECTIVE ZENIGATA is sent after Lupin, although he's positive that it isn't *really* Lupin ("He'd never hurt anyone!")

Maki sets out again, but runs into some stiff opposition and aborts the mission. Lupin demands that she continue, but she refuses — "People could be killed!" "You can't make an omelet without breaking a few eggs..." responds Lupin.

Zenigata has followed on his Suzuki GS450E, but is captured. Maki feels sorry for him, and brings him some coffee. Zenigata asks her, "How many people have died already, because of your actions?" She is chagrined, but explains about her father and her plans to get war robots banned.

Lupin drops by, and Zenigata is amused. "You're not Lupin! The real Lupin has a birthmark on his left buttock, so prove it!" "Well, hey, I've got one!" claims "Lupin." "You

idiot," snarls "Zenigata," "I was lying — he doesn't!"

The jig is up, and the real story comes out. The fake Lupin gang is working for the research company who wanted to get some free and impressive publicity for the power of the war robots. And it's been a great success — they've had dozens of orders, already.

The fake Lupin still has one final job for Maki, and but for the intervention of Zenigata/Lupin, it would have been the end for the poor lass.

With Lupin's able assistance, Maki takes a suitable revenge on her deceivers: she programs one of the war robots to destroy the company building, the other robots, and finally, itself. The miscreants are punished, and, of course, Lupin escapes into the sunset.

Maki ..... Shimamoto Sumi

## Lupin III

"Albatross: The Wings of Death!"

(Editor's note: Please see the film at 7:00 pm Friday for a guide to the characters in this excellent *Lupin III* episode directed by Miyakazi Hayao. Mr. Miyazaki's penchant for airplanes and action blend well with the Lupin characters and make this perhaps the best single *Lupin III* episode of all — definitely a *don't miss!*)

The (relative) peace and quiet of a country meal is shattered by the

sudden entrance of FUJKO, hotly pursued by forces unknown. She is taken captive, but not before passing a strange artifact on to LUPIN.

Her captor makes a most thorough search for the item, and although he is peeved, he instructs his men to keep the loss quiet.

Lupin identifies the item as a detonator from an atomic bomb, and tracks down the only factory in the area capable of producing such a

Fujiko



thing. It is part of the Lonebach Aircraft Museum, owned by DR. LONEBACH.

It appears that DETECTIVE ZENIGATA has heard rumors of Lupin's plans to visit the museum and shows up to head him off. Dr. Lonebach is only too glad to show him every courtesy, and proudly displays his latest restoration job — the ALBATROSS (which bears a strange resemblance to Howard Hughes' Spruce Goose).

In the course of their conversation, Zenigata asks if the *Albatross* could carry an atomic bomb...

His true identity revealed, Lupin offers to trade the *real* detonator (not

the fake he brought with him) for Fujiko. Dr. Lonebach agrees, but says "Unfortunately, I already phoned the real Detective Zenigata."

The evil Doctor reveals his fiendish plans to Fujiko: the *Albatross* is actually a flying manufacturing plant for producing A-bombs, which he plans to sell to anyone who'll pony up the big bucks. Once he has a fortune stashed away, he intends to marry the lovely (and unwilling) Fujiko.

Lupin escapes, and arranges the trade with Dr. Lonebach. However the determined Detective Zenigata soon has Lupin in his custody. Lupin tries to warn Zenigata that the device is a detonator for an A-bomb, but Dr. Lonebach convincingly claims

that it is merely a spark plug for one of the Albatross' engines.

The action unfolds fairly understandably for a while, including Fujiko's amazing escape and single-handed destruction of about half of Lonebach's men. Zenigata has to content himself with nabbing Dr. Lonebach, and leaving Lupin free (for the time being).

Lupin makes the world a little safer by relieving Fujiko of the A-bomb plans, and all's well that ends well...

Music ..... Ono Yuji

## Lupin III — "Cagliostro Castle"

Subtitled in English.

(Editor's note: I recommend this film unconditionally — it is exciting, clever, funny, brilliantly directed, wonderfully animated, and well-written. It has been praised by no less a person than Steven Spielberg, who said, "One of the best action/adventure films ever made — animated or otherwise!" Need further convincing? It was directed by Miyazaki Hayao, the man behind *Nausicaä*. Don't miss this one!)

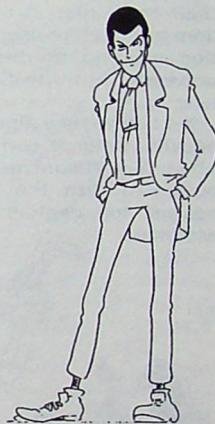
### The Major Characters

LUPIN the THIRD is the world's greatest thief and the great-grandson of ARSENE LUPIN, the famous 19th century French thief. A master of disguise (some say that no one knows what he *really* looks like), Lupin is unbelievably cunning and resourceful. His weakness is women, especially the delectable Fujiko. (Lupin is played by voice actor Yamada Yasuo.)

JIGEN DAISUKE is Lupin's right-hand man and a sharpshooter supreme; given anything even remotely resembling a gun, he never misses. Despite his lackadaisical attitude, he is a just and humane man. (Kobayashi Kiyoshi)

GOEMON ISHIKAWA is the third member of the Lupin team. He is the thirteenth in direct descent from the great Japanese thief who gave him his name — Goemon Ishikawa. Goemon embodies the virtues of bushido, and wields a special sword

Lupin the Third



Jigen

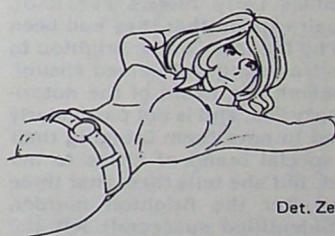


Goemon

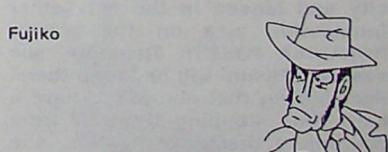


that will cut through damn near anything. (Inoue Makio)

FUJKO MINE is Lupin's on-again, off-again girlfriend, sometimes helping him, other times opposing him. She is also a devastatingly competent thief in her own right. Aside from her capriciousness, she is best known for her spectacular bustline (in Japanese, "mine" means "mountain peaks"—heh, heh). (Masuyama Eiko)



Fujiko



DETECTIVE ZENIGATA is the seventh generation descendant of the Edo period policeman Zenigata Heiji. He is clever, determined and apparently indestructible — the ideal foil for Lupin. Once a special investigator for the Japanese police, he has since joined Interpol so as to have the freedom to pursue Lupin over the entire globe . . . which he does.

## Dirty Pair — "The Nolandia Affair"

"MISUNI . . . try your power!" exhorts a mysterious voice, and the pilots of the ship taking DR. KISHIDA to his new job see the ground rise up to crush them . . .

But as KEI and YURI can clearly observe on the Port Authority tapes of the disaster, nothing of the sort happened at all. Kei is frustrated — "Ghaha . . . I just don't get it!" Yuri thinks that someone may have it in for the Watanabe Conglomerate — they've lost seven ships in similar accidents, recently.

Yuri goes to give Kei a hand up, but they both experience a strange vision of a child, a forest, and a lake . . .

On the planet, a woman expecting the arrival of Misuni has a very unwelcome visitor instead.

Kei is ready to go boyhunting, but the Dirty Pair are soon confronted with the corpse of their client, CONNIE BRIGHTON.

Although the sheriff has never heard of the "3WA" (WWWA — "World Welfare Work Association"), his boss has . . . and she wants to see Kei and Yuri in her office.

District Marshal SAMARAH GALANDA is in charge of keeping law and order on the planet (which vaguely resembles Larry Niven's PLATEAU). The pair explain that they had been hired by the late Connie Brighton to protect a young girl named Misuni.

Samarah has heard of the notorious Dirty Pair, and is not particularly thrilled to have them bringing their own special brand of chaos to her planet. But she tells them that three hours after the Brighton murder, an unidentified spacecraft left the city and landed in the only other inhabitable area on the planet: NOLANDIA FOREST. Therefore, she suspects Misuni will be found there. Recognizing that she would have a hard time stopping the pair from continuing their investigation, she offers them a vehicle. "Just complete your job and leave as soon as possible — I don't want you hanging around."

As soon as they are out of her office, Samarah muses to herself, "So, the 3WA is here . . . Now what do I do?"

The primary industry of the planet is uranium mining . . . but why did the Planetary Development Association choose such a harsh planet to

develop? It seems odd . . .

Kei and Yuri notice that the forest resembles the one in their "dream," but they are soon the object of an attack that doesn't register on their instruments. Sabotage at the spaceport? Possibly . . .

They find the ship that likely brought Misuni to the forest, but it's not a VTOL design . . . how did it land?

That night, they are once again caught in a vision, and Yuri begins to suspect that perhaps Misuni is responsible.

The illusions continue, until finally they break free . . . but Kei is still uncertain. "Do I still dream? Are you the real Yuri?"

Yuri examines samples of the local flora and fauna, and discovers that their molecular structure is a random mix of stereoisomers — a condition existing nowhere else in the universe. "But why did the girl come here . . . ?"

Next day, they find a number of heavily armored corpses, and speculate that Misuni used her special power to turn the forest animals against her captors, and has now escaped.



Following the unicorn, they find themselves in the place they had previously seen in their dream. "It's not an illusion," reports Yuri. "But we have to make her come to us . . . so let's have some fun!" And they do . . . ignoring the illusions that occasionally come their way.

Samarah receives an order she doesn't want to obey . . .

And Misuni finally comes to Kei and Yuri. "Why did you come here?" asks Yuri. "All my friends are here," she says. "But when I came, I never saw them . . . just bad men."

"You should come back with us," suggests Kei. "No! I never want to go back there!"

Samarah arrives and takes Misuni into her custody. "She is a murderer," claims Samarah. "We have solid evidence that Misuni killed Connie Brighton." The Dirty Pair can't believe it, but . . .

Their job over, they leave the planet, and Samarah seems disappointed. "You gave up so easily . . . are you really the famous Dirty Pair?"

At dinner, Samarah attempts to convince MR. ORAN that they should quit. ". . . or they'll find out. Besides, I can't stomach the lies anymore."

Naturally, Kei and Yuri are still on the job, and corner Mr. Oran to announce the end of his machinations. They know everything . . .

Dr. Kishida used to work for Oran, but left for a pure research position with the Watanabe Conglomerate. Mr. Oran felt that Dr. Kishida knew too much, and used Misuni to kill him. The unfortunate doctor was killed by the product of his own research . . . "And we know you caused the other seven shuttle crashes as well."

"I have no idea what you're talking about," says the unflappable Mr. Oran, but Kei and Yuri aren't finished yet.

They checked out the "uranium mines" and discovered it to be a research facility dedicated to unravelling the secrets of the two million year old alien ruins Oran had discovered. By utilizing the alien's advanced genetic engineering techniques, Oran's scientists had created a number of creatures, including espers like Misuni. They had dumped their failures in Nolandia Forest, where Yuri had come across

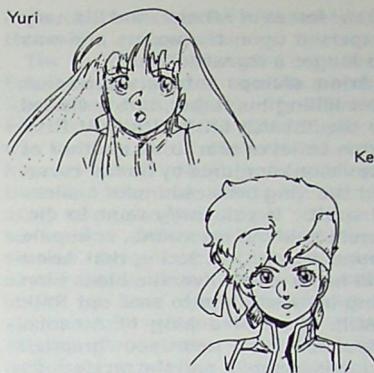
their unusual molecular structure. "We've already informed the Federal Universe Police, so you'd best surrender," says Kei.

But Samarah interferes, and Oran makes a break for it . . .

While Yuri chases Oran, Samarah and Kei try to rescue Misuni. They discover that Oran is currently making up thousands of espers . . . to form the army with which he intends to conquer the galaxy . . .

Kei faces Oran's "Terminator," but finally puts him down for good . . . and Oran himself meets his well-deserved doom at the hands of Yuri.

However, the esper children have



woken, and they're mad as hell. The planet is brought to ruin, but the espers merely hastened the inevitable: the corrosive atmosphere had been eating away at the plateau for some time, and it would have collapsed very soon anyway.

"Well, I'll leave you to handle the paperwork," Yuri informs Kei . . . who is none too pleased . . .

Director . . . . . Okuwaki Masaharu  
Original Story . . . Takachiho Haruka  
Screenplay . . . . . Ito Kazunori  
Character Design . . . Dokite Tsukasa  
Yuri . . . . . Shimazu Saeko  
Kei . . . . . (?)

## Arion

(Editor's note: This is the latest film by Yasuhiro Yoshihikazu, director of *Crusher Joe*. Yasuhiro plays it rather fast and loose with the Greek mythos, but as long as you don't expect a filmed version of the "Encyclopedia of Mythology" you should be well entertained. An excellent soundtrack by Hisaishi Mamoru / *Nausicaä* adds the finishing touch.)

"This is the era before gods and men were divided . . ."

Thrace, HADES, god of the underworld, has journeyed to this distant land to talk with DEMETER, goddess of the harvest. He tells her that POSEIDON (god of the seas) has amassed a tremendous navy and is preparing to attack and unseat ZEUS (god of the land, and ruler of Olympus). Demeter says she no longer cares about the petty squabbles of the gods, and just wishes to be left alone to take care of her son ARION.

Hades heads back to the underworld and Arion tags along, intending to keep him company for a short distance. He tells Hades that he has been searching for an herb that will restore his mother's sight. "Such an herb exists in Macedonia," claims Hades. "Come with me . . ."

Suddenly aware that Arion is being kidnapped, Demeter prays to Zeus, but to no avail . . .

Captive in the kingdom of the underworld, Arion displays the spirit and fighting ability that Hades had hoped for. He tells Arion that his mother was cursed by Zeus, who lives in Olympus. If Arion kills Zeus, the curse will be broken and Demeter

will be able to see again. Armed with Hades' sword and the knowledge that he is Poseidon's son, Arion begins the training that will release his considerable potential as a warrior.

Caption: "In the past, CHRONOS TITAN ruled the entire world, but when he died, it was divided between Zeus (land), Poseidon (sea) and Hades (underworld). Hades seemed content with his lot, but Zeus and Poseidon had immediately begun to fight for total control. Zeus had little martial skill, so his daughter ATHENA was given command of his troops. Although Zeus has tried to negotiate with Poseidon, the world continues to be divided by war . . ."

Finally ready, Arion sets out to confront Zeus. He meets the young thief SENECA, who realizes that Arion is a demigod. Despite his powers, Arion is taken prisoner by a patrol from the forces of Zeus under the direction of ARES, the god of war. Ares hands him over to Athena, who has Arion questioned as to the origin of the sword. Ares believes Arion is a spy for Hades, and suspects that the subtle and malicious god of the underworld is using Arion as a tool in some malignant plot.

LESFEENA, Athena's mute serving girl, feels sorry for Arion and ministers to him. She is taunted by APOLLON (oldest son of Zeus) who asks her to sing for him. Ares intercedes and betrays his annoyance with Apollon. "You are useless!" he snarls. "The battlefield is no place for a playboy! If you were not my brother, I would have killed you long ago!" Before he leaves, Apollon tells Lesfeena that Arion is scheduled to

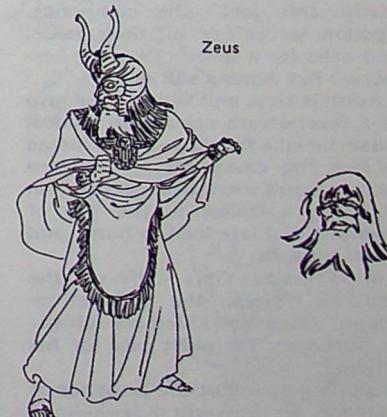
be executed in a day or so . . .

That night, she helps Arion escape, and Seneca leads him to the sword. But while escaping from the camp, Arion and Seneca are taken prisoner by Poseidon's navy.

Young Arion



Zeus



Athena prepares for the attack, assuring her generals that Poseidon's forces will be easy pickings on land.

Arion finally confronts his father, Poseidon, and wants to know why he abandoned his wife and child, and why he is fighting Zeus. "Gods do not need a 'why,'" he says. "I see no reason why Zeus, and not I, should be the leader of the gods. Athena acts as his proxy on the battlefield, but she is no match for me . . ." He also tells Arion that Lesfeena is his sister; Demeter had twins, but the baby girl was captured by Zeus' army and given to Athena as a slave.

Poseidon launches his attack and slices through the massed ranks of Athena's army.

Arion confronts Athena after first killing her younger brother, Ares. "If I had known you were Arion," she says, "I would have killed you immediately!" Only the timely intervention of Apollon saves her from Arion's wrath.

Apollon finds Arion's hatred of the Titan family amusing: "After all," he points out, "as the son of Demeter and Poseidon, you, too, are a Titan."

In his futile pursuit of Apollon, Arion encounters Hades and accuses him of orchestrating the confrontation between Zeus and Poseidon: "You just want them to kill each other so that you can rule unchallenged!" In his fury, Arion kills Hades, ignoring the curse Hades places on him as his last act: "You will have to walk alone through a dark and unfriendly world . . ."

Athena broods over her rescue by Apollon, and angrily accuses him of abdicating his responsibility to Zeus. "This army should be under your command . . . you are the eldest. I loathe this job!" she complains. Apollon waves her bitching aside, and asks for a favor: "Give me Lesfeena." But Athena will not . . .

Arion is sick, and while in the grip of a fever-dream caused by Hades' curse, he kills Poseidon and is forced to flee the camp. He is cornered by Poseidon's men, who accuse him of being a traitor in the pay of Olympus. But fate lends a hand, and Arion escapes.

In Olympus, Zeus calls on the ERINYES (Furies), the gods of revenge. "Arion has killed his father," he accuses. "He must pay for his actions!"

Caption: "Without the presence of Poseidon, his army was overwhelmed

by the forces of Athena, and his navy dispersed upon the waters and was no longer a threat to Zeus."

Arion slumps into a depression over killing his father, but is visited by the "BLACK LION KING". At first, Arion believes him to be another of the visions conjured by Hades' curse. But the King berates him for his loss of spirit: "If you *really* want to die, here! I hold out my sword . . . impale yourself upon it!" Seeing that Arion still has a will to live, the Black Lion King instructs him to seek out RYUKAON, the exiled king of Arcadia. "Ryukaon will help you greatly," Arion is assured, and the mysterious figure vanishes.

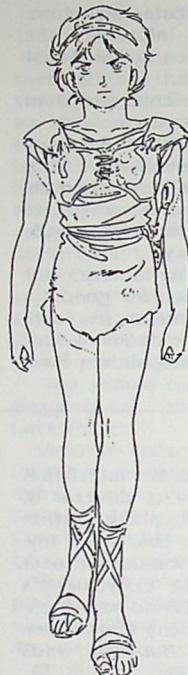
Athena tries to seduce Apollon, as she wants to see the Titan family line continue. But Apollon refuses, saying that he would rather choose Lesfeena. She, too, is a pure-blooded Titan, but only his cousin, not his sister. Consumed with rage, the spurned Athena takes out her anger on the innocent Lesfeena, who is saved by Apollon. Defeated and humiliated, Athena swears "If I ever see either of you again, I will kill you!"

Arion finally meets Ryukaon (and his monstrous pet, Tyupaan). Accompanied by HERACLES, Ryukaon had retired from the court power struggles in Arcadia, and had lived here as a hermit for many years. The Erinyes have tracked Arion to this distant mountain, and demand his life in return for his crimes. Ryukaon saves Arion — for the moment — and takes him between time and space to show him some important events.

The all-father, URANUS, was killed by his son Chronos, who was in turn poisoned by his son, Zeus. Zeus had been goaded into this act by his mother, GAIA. She then took Zeus as her husband, producing Athena, Apollon, and Ares. Zeus lived in fear of reprisal by his brothers, Hades and Poseidon, and so prayed to even higher gods than the Titans. Angered by the treachery of the Titan family, the greater gods have gradually diminished the power of the Olympian gods.

Poseidon rapes Demeter, producing Arion and Lesfeena, and so incurs the wrath of PROMETHEUS (son of Chronos and his first wife, HERA). Zeus fears Prometheus, and has him put to death, ostensibly for giving mortals the knowledge of fire.

Next, Ryukaon transports Arion to Olympus where he sees Lesfeena



Arion



Lesfeena



Athena

held prisoner. "You even smell like Mother . . ." he says.

Back at Mount Atos, Ryuken tells Arion that the Erinyes are actually Arcadians, but have aligned themselves with Zeus in order to have more power. "All the gods are powerful, yourself included, but Apollon is something special," Ryuken warns. "He is your true enemy in Olympus . . ." "I can't match his power," mutters Arion. "How can I fight him?" "I have already shown you," says Ryuken. "Lesfeena . . ." says the startled Arion . . .

Unaware of the gathering storm, Zeus gloats over the deaths of his brothers Hades and Poseidon: "Now I can rule unopposed!"

Athena makes yet another attempt to kill Lesfeena. But she has forgotten that even though the young girl has been a mere servant for many years, she is, nonetheless, a pure-blooded Titan and a goddess in her own right . . .

In a village near Mt. Atos, Arion learns of the god Prometheus, loved by mortals because he alone of all the Olympians took an interest in mankind, even marrying a mortal woman — PANDORA. The mortals have long contemplated revenge against Zeus for killing their beloved Prometheus, and now, with the fortuitous arrival of Arion, they are ready to move against Olympus.

Arion agrees to help: "Because of the ceaseless plotting of the Titans, I have killed my father and been stolen from my mother. I am going to Olympus to take my revenge on Zeus, and to rescue Lesfeena. If you want to follow me, please do, but this must be your own choice."

The mortal army, led by Arion, battles its way towards Olympus, gaining support along the way. Zeus runs whining to Gaia, begging for help in defeating Arion.

Athena makes one last attempt to kill Lesfeena, but Apollon has had enough . . .

At last, the mortal army reaches the gates of Olympus, and prepares to use the weapon created for them long ago by Prometheus. However, Arion doubts that it will be enough to ensure their success . . .

Seneca reveals an unexpected attraction to Arion — "I envy Lesfeena so much!" Poor Arion is confused . . .

Ryuken sends Tyupaan to provide Arion with a route into Olympus. While Heracles holds off the main

force, Arion heads for the heart of the castle . . . and Zeus.

The terrified Zeus again sets the Erinyes on Arion, but the Black Lion King intercedes, saying, "He did not kill his father, for his true mother was Pandora, and I, Prometheus, am his real father!" He then tells Arion that Pandora was killed by Zeus' army when she was almost at term, so he was delivered by caesarean section. Demeter's twins were born at the same time, and both were stolen by Zeus' army. "Arion" was killed, and Lesfeena was given to Athena. Prometheus gave his son to Demeter, claiming that he was her son Arion, rescued from the army.

"Lies!" screams Zeus. "Kill them both!" he orders the Erinyes . . .

Prometheus faces Gaia, and accuses her of bringing ruin on the Titan family through her unwavering pursuit of power. Enraged, Gaia kills him, but his spirit releases the latent power within Lesfeena . . . and she ends Gaia's reign once and for all.

Apollon casually kills Zeus. "I'm just living up to the family name," he says, calmly. He demands that Arion give him Lesfeena, so that he can continue the pure line of Titan. She is now the only eligible female of the blood left.

"The Titans must not die out . . ." explains Apollon. "Mortals require the gods, not just for knowledge and wisdom, but also for spiritual needs. They need to have a superior being to look up to . . ."

He tries to take Lesfeena by force, but she is powerful enough to repulse him . . . and he accepts defeat gracefully.

When Arion and Lesfeena awaken on Earth, she has recovered her voice. "The age of the Titans is over," says Arion, "and we are setting out into a future that is ours alone." "Where shall we go?" asks Lesfeena. "To Thrace," says Arion. "To visit my mother. Will you accompany me, now and forever?"

Of course she will . . .

Director and Writer .....  
..... Yasuhiko Yoshikazu  
Screenplay ..... Tanaka Akiko,  
..... and Yasuhiko Yoshikazu  
Music ..... Hisashi Mamoru  
Arion ..... Nakahara Shigeru  
Lesfeena ..... Takahashi Miki  
Hades ..... Ōtsuka Yoshio  
Apollon ..... Suzuoki Hirotaka  
Seneca ..... Tanaka Mayumi



Apollon

Black Lion King



Seneca



Ares

## Lensman

After the spectacular opening sequence (*don't arrive late!*), we travel to Planet MQUEIE, where we meet GARY KINNISON, who is worried about the fact that his son KIM is leaving him to go to Earth. Kim is currently on his way to meet his ride, Gary's old friend BUSKIRK — proud owner of the cruddiest ship in the galaxy. The sudden arrival of the BRITTANIA gives Kim a chance to use the training his father has given him and avert a terrible disaster. Unfortunately, the Lensman pilot of the ship is mortally wounded and asks Kim to bring the "data" to Admiral Haynes. Kim is given the means to do so when the Lens containing the data chooses him as worthy of being a Lensman — "The Lens will show you the way . . ."



Lens

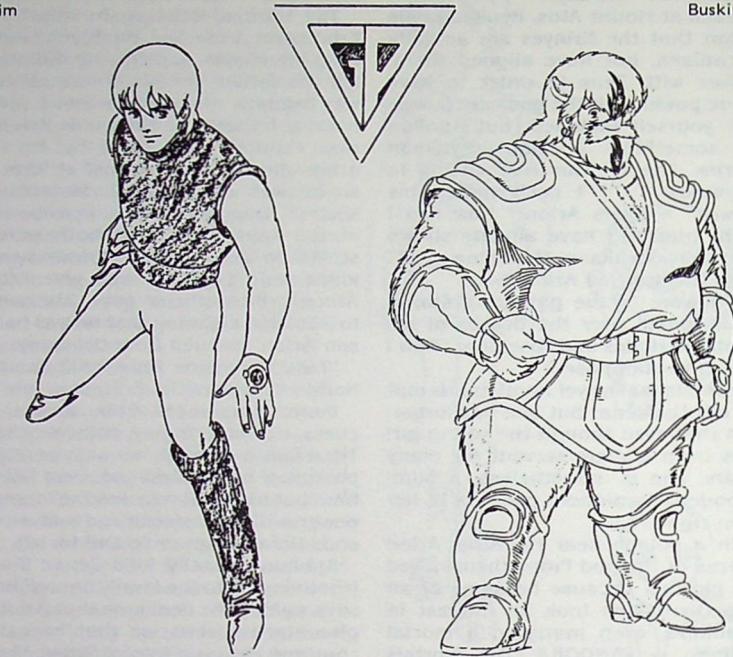
When Buskirk arrives, he says that the Lensman has apparently been dead for at least a couple of hours — but there is little time to ponder this peculiar turn of events, for the Boskone have arrived in force. Gary sends Kim and Buskirk off in the Brittania, while he provides a decoy to draw off the Boskone. As he tells Buskirk, "Now that Kim is a Lensman, he must be protected." The outcome of this heroic act is never in doubt, and Kim mourns his father...

Buskirk tells Kim that Gary would have been a Lensman himself, except for the loss of his arm, and he surely died a happy man knowing that Kim had become a Lensman.

HELMUTH, the Boskone leader, re-assigns the task of destroying the Lensman (and the stolen data with him) and ruthlessly punishes the current failure as an object lesson.

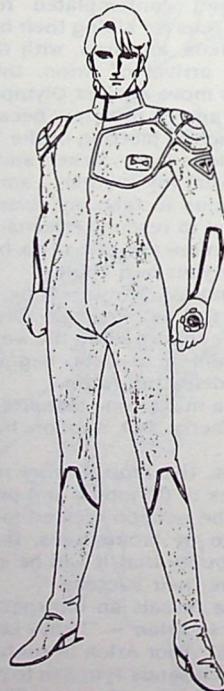
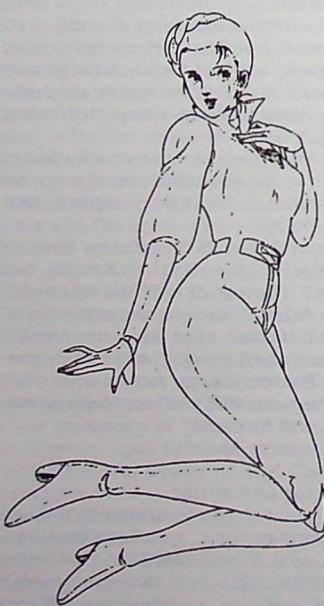
The Brittania is intercepted by the Galaxy Patrol, and despite a short scuffle, everyone is soon ridiculously concerned with Kim's well-being — an attitude that is starting to vaguely annoy him.

Kim



Buskirk

Chris



Lensman (pilot)



Kim



Chris



Buskirk



Lensman



Worsel

Again the Boskone attack, and once again there is a sacrifice to buy Kim some precious time. The young nurse, CHRIS, has never operated a Britannia-class vessel before, but despite Kim and Buskirk's misgivings, they escape the Boskone horde.

Chris tells Kim that the Lens contains data essential to the success of the war effort against the Boskone. The Lens is self-aware, and has chosen Kim as a suitable courier.

Helmuth weeds out another incompetent and demands that the Lensman be found quickly!

As they repair the Britannia on Planet Delgon, Buskirk kids Kim about Chris — "If she was a meter higher, I'd ask her out!" They are all soon in big trouble, but Kim is helped by another Lensman — WORSEL. Worsel tells him that the plants are controlled by the aristocrats of Delgon (who are merely puppets for the Boskone), and his friends will have been borne to their castle.

Following the rescue, they are surrounded by Boskone ships and are forced to self-destruct the Britannia

— but, thanks to Worsel's plan, they survive (and simultaneously convince the Boskone that they are actually dead).

They land on Planet Radelix, but are separated. Buskirk is irritated by this, and in his boredom and frustration, starts a fight in a local bar. The MC, DJ BILL, is warned by the militia that another such disturbance on his shift will result in his being sent to a labor camp along with the instigators of the riot.

As it turns out, Chris and Kim are staying at DJ Bill's house, and immediately recognize Buskirk from Bill's description. Kim promptly sneaks off to help him, despite Chris' warnings. DJ Bill knew Kim would go, and agreed with Chris merely to put her off guard. He now offers to start a diversion, to draw the prison guards from their posts.

During the resultant entertaining chaos, the alien GiGi sees Kim's Lens and runs squealing to Helmuth.

Worsel returns, bringing the Galaxy Patrol, who desperately need the data in Kim's Lens. But first they return to DJ Bill's, where they dis-

cover that Chris has been taken prisoner. Helmuth contacts Kim, saying, "If you want to save her, step into the light."

It's a trap, of course, but Kim refuses to abandon Chris, and jumps — to DJ Bill's delight — "Whaaaaah! What a guy!"

It appears that the trap is mostly illusion, but Kim is warned, "Fear could make illusion a reality . . ."

The situation seems hopeless, but the Lens speaks to Kim — "You don't need the gun — use your spirit . . ."

The Lens transmits the data to the Galaxy Patrol and victory seems at hand, but Helmuth is not so easily destroyed . . .

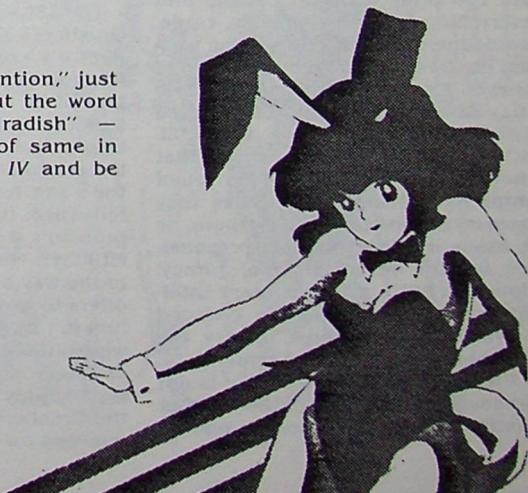
**Director . . . . .** Sudo Hiroshi  
**Screenplay . . . . .** Yoshikawa Sōji  
**Character Design . . .** Tomizawa Kazuo  
**Music . . . . .** Inoue (?)  
**Story . . . . .** E.E. "Doc" Smith  
**Kim . . . . .** Furukawa Toshio  
**Chris . . . . .** Koyama Fumi  
**Worsel . . . . .** Nozawa Nachi  
**Buskirk . . . . .** Ōtsuka Yoshio

#### Opening Anime

#### *Daicon IV* (and others)

(Editor's note: These animated shorts were shown during the opening ceremonies of various sf and animation conventions in Japan. They are done entirely by fans — but don't let that put you off! *Daicon IV* is of professional quality and a nearly unbelievable achievement for a group of fans. Set to the music of the song "Twilight" by Electric Light Orchestra, it is an exhilarating, non-stop cakewalk through the characters and lands of sf, fantasy, and animation. By the way, "dai" means "big,"

and "con" means "convention," just as it does over here. But the word "daikon" means "big radish" — hence the appearance of same in the film. Watch *Daicon IV* and be amazed!)



## Crusher Joe

**Prologue:** "The Bloodbath Highway." The year is 2161; the planet — OPAS. A refrigerated transport truck races down the road, desperately trying to outrun its pursuers. Near the outskirts of MALUTODOLU CITY, the chase is over. Cursing those "Yarō...!" (Bastards...!), the driver manages to escape them, using somewhat drastic measures. It's been a rough courier job and the current protectors of the cargo are going to be more than glad to hand it over to the interplanetary shippers. But the pressure is on... and who's tough enough to take it? Who indeed? Only CRUSHER JOE.

Back at Malutodolu, we find Crusher Joe and his team on ten days leave after a tough job. They have been offered an easy and lucrative assignment: deliver a patient ("ELENA" — currently in frozen sleep), and two passengers to the planet MIKKOLA. Joe finds the whole situation a little strange, but VALENSTINOS explains that they can't use regular transport systems because "Elena" is the daughter of one of the ten richest families in the galaxy, and they are worried about any publicity. Joe is somewhat suspicious of Valenstinos' slick explanations — but what the hell, they're bored, and the money is very good.

But Joe's problems are just beginning. During the warp phase of their journey, a mysterious force takes control of the warp drive and the shock of this sudden deviation from course renders the entire crew unconscious. When they wake up, they are 700 light years off course, and everything is gone — money, cargo, passengers, and of course, the written contract. Stunned by this turn of events, they are further upset when they are boarded by the United Universe Army, led by COLONEL KOWALSKI. He informs them that they are in an area where a lot of ships have disappeared. Since they have no authorization to be there, he is assuming that *they* are responsible for the recent acts of piracy. However, BIRD, a UUA Military Intelligence Attache, tells the enraged Kowalski that he must release the Crushers — for "lack of evidence."

CRUSHER DAN, Joe's father, is not amused, and, as chief of the Crusher Conference, gives the entire team a

six month suspension for taking on unauthorized work. This drives Joe half crazy, and while drowning his sorrows at a bar, he raves about revenge. He soon gets a chance to blow off some steam when the Crushers are attacked by an anonymous group of nasties. The result is a truly impressive bar fight, ending in the total destruction of the premises. The riot police soon arrive, and the team escapes being arrested only through the timely intervention of Bird (an ex-Crusher, and old team mate of TALOS) who coincidentally happens to be there. After hearing their sad tale, he tells them that "Valenstinos" is really a wanted criminal named Joseph Dodge, and he's currently hiding out in the LAGORU system.

Hell-bent for revenge (and on clearing their name with the Crusher Conference), they roar off to MINAUS, capital planet of the Lagoru system. As they dock at the orbital customs station, they are recognized by "Valenstinos," and are soon engaged in a desperate air battle with "CAT'S EYE" NORMA and "BLUE BEARD" NERO. When MINERVA (the main ship) is damaged, Talos and RICKY are forced to leave the battle and land at PABLOPOLIS PORT, while Joe and ALFIN continue the fight using Minerva's pinnace (a small fighter craft). Out of fuel, they are forced to land in the jungle. Joe sends a distress signal to Talos, but it attracts Norma and Nero as well. Talos arrives in the nick of time, though, having obtained a rescue craft from planetary president DUPULO MALDORA.

The President meets with the Crushers at a drive-in theatre. (*Editor's note:* the scenes from the fake movie showing at the drive-in proved so fascinating to animation fans that a show based on it has been released: *The Dirty Pair*. Check the schedule for our presentation of the "The Nolandia Affair.") Maldora tells them that the man behind their problems is a local pirate named BIG MURPHY. Maldora wants Murphy out of the way as badly as Joe does, and offers to give Joe information about him . . . as long as Joe promises to wipe out the entire gang. Joe agrees, of course, and armed with Maldora's surprisingly complete information, the Crushers attack Murphy's headquarters on BEGONIA ISLAND.



Joe



During the attack, Joe and Alfin discover the mysterious "Elena" — no longer frozen, however. They take her and escape, but Talos and Ricky are captured by the aptly-named MONSTER LOKI. At the first opportunity, Joe talks with JONA MATURE ("Elena's" true name) and discovers the reasons underlying the whole chain of events. Jona was assisting a noted space warp researcher — DR.



Alfin

BALBOS — when they made a startling discovery: the new warp drive they had been developing was capable of acting on distant objects! In other words, this device could lock onto any location in the galaxy and transport the contents of that location wherever it chose. Big Murphy captured the orbital laboratory a while ago, and has been using it to pirate cargo ships and, not incidentally, to frame Joe! However, it now needs repairs and the only person left who can do it is Mature. Operating in its damaged state, it could irreversibly damage the structure of space itself, so Jona would rather just destroy it for good . . . and she asks for Joe's help.

Joe activates "Plan C," and lets himself, Jona, and Alfin be captured by Norma, who returns them to Murphy's HQ for questioning. Joe and Alfin are separated from Mature, and are imprisoned with Talos and Ricky, just as Joe had hoped. Together again, they break out and look for Mature.

She is being "persuaded" to assist Murphy, by Norma and the unpleasant "ICE HEART" KILLY — who senses Mature's weak spot and effectively exploits it.

But, the Crushers' plan to save Mature fails when Murphy, Loki, and Killy escape Joe's destruction of the pirate base by fleeing off-world in an emergency shuttle, taking Mature with them.

The plot thickens when we discover that President Maldora was actually working with Murphy, but was using Joe to doublecross him. Things have gone seriously awry, however, as Murphy is no doubt well aware of Maldora's duplicity and is about to gain total control of the most fearsome weapon in the galaxy.

The Crushers call on Colonel Kowalski for help (definitely making his day) and attempt to gain entrance to the warp station. But the door is heavily shielded, and refuses to budge. Trapped outside the station with the main strike force of the pirate fleet closing in, Joe smiles and says, "We'll show them the difference between pirates and CRUSHERS!" And he sure does . . .

Panicked by Murphy's betrayal of Maldora, Loki unexpectedly shoots the pirate. Having been given nothing but abuse from Murphy, and since the president had promised an important job after the takeover,

Loki had secretly thrown in his lot with Maldora. But now with the station's power within his grasp, he plans to become a "boss" himself — "Pirate Loki"!

But in his madness, Loki has destroyed the control panel, and the machine races out of control, gradually twisting the fabric of space/time itself to the breaking point . . .

Realizing that she must shut the warp machine down before it rends the universe asunder, Mature ignores Loki's pathetic begging to "Leave my beautiful machine alone!" She heads for the controls . . .

The galaxy is saved, and Loki spills the beans about Murphy and Maldora . . . rather conveniently in front of witnesses.

President Maldora is feeling rather smug, and foresees even greater power for himself in the new order he will raise from the rubble. But a rude surprise is waiting for him in his office, however, in the form of an extremely angry Crusher Joe.

"Loki and Murphy are waiting for you . . . in hell!" he says, and lets Maldora know that he has heard the entire story. Maldora just laughs, "Where is your absolute proof? Just get out of here!" "Here is my proof

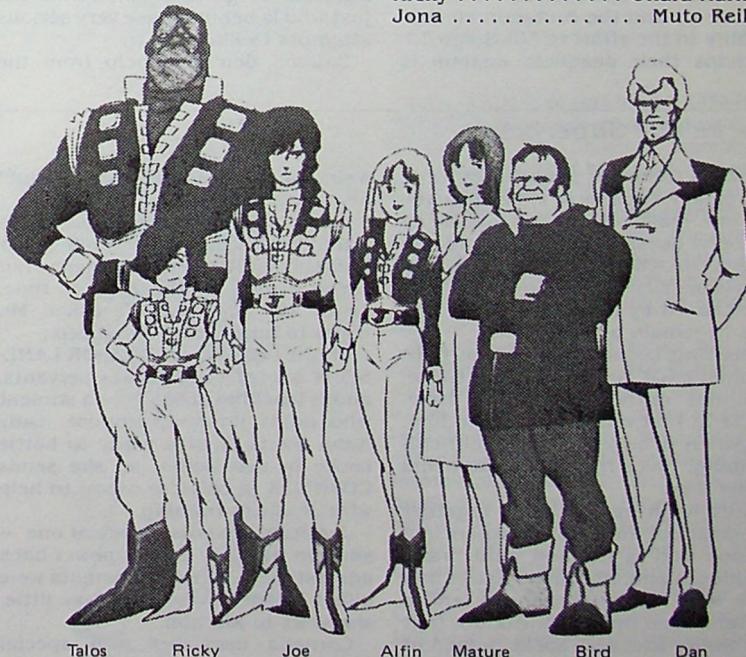
. . . I" snarls Joe, and draws his gun. Maldora screams for his guards, but he is greeted by Bird, who has a warrant for his arrest. So Maldora finally receives his just deserts . . . and so does Bird. Joe does not like being manipulated.

Crusher Dan tells Bird that he did a good job, despite Joe's anger. "Yes, he's much like his father . . ." replies Bird, without thinking. But Dan doesn't really mind . . .

Joe and Alfin drive down a seaside road, but Joe's thoughts are on Mature. Alfin tells Joe that Dr. Balbos was actually Mature's father, and Joe remembers her words: "I'm sure your father loves you very much . . ." I suppose he does, muses Joe to himself, and he smiles at Alfin. She is overjoyed to have him in a good mood again, and shouts, "Joe! Drive faster!"

(Editor's note: Great movie, huh?)

Director . . . . . Yasuhiko Yoshikazu  
Music . . . . . Chiba Koichi  
. . . . . and Fujino Sadayoshi  
Story . . . . . Takachiho Haruka  
Screenplay . . . . . Takachiho Haruka  
. . . . . and Yasuhiko Yoshikazu  
Joe . . . . . Takiemura Taku  
Alfin . . . . . Sasaki Run  
Talos . . . . . Kobayashi Kiyoshi  
Ricky . . . . . Ohara Nariko  
Jona . . . . . Moto Reiko



Talos

Ricky

Joe

Alfin Mature Bird

Dan

## Golgo 13

(Editor's note: GOLGO 13, hero of the popular comics by Saito, is a professional assassin of obscure origins. His name is a combination of GOLGOTHA, the "hill of skulls" upon which the Christ was supposedly crucified, and the "unlucky" number thirteen. He never smiles, rarely changes expression and is totally amoral. This film is directed by one of the best, Dezaki Osamu (*Cobra*), and it is certainly worth a look, unless you happen to be squeamish.)

On the ship that bears his name, the rich and powerful LEONARD DAWSON announces the transfer of his vast international corporation to his son, ROBERT DAWSON. But Robert's tenure is short . . .

Golgo 13 (aka "DUKE") moves on to another matter . . . a man whose entire family was killed in a mafia war gives Duke his entire fortune and says, "Keep on killing them until all the money is used up!" Golgo 13 is more than happy to do just that, beginning with the elimination of the "mafia don" and his daughter.

But Leonard Dawson doesn't intend to allow his son's death to go unpunished, and he uses his considerable influence to call for the assistance of the American government. The CIA, FBI, Army and the Pentagon all contribute to the effort to kill Golgo 13. Perhaps their deadliest weapon is



the repulsive "BIG SNAKE," who shows a definite attraction to Robert Dawson's widow, LAURA.

Golgo 13 hasn't run out of mafia-killing money, yet, so he heads off to San Francisco, where he makes use of his contact, RITA — getting a car and weapons, and in return he gives her enough money to live for a year. He also gives her something else . . . Afterward, he warns her to leave San Francisco, as he feels that she could "become a target."

The Americans are about ready to quit — "He's not human!" — but Dawson feels that Big Snake can do it. There's just one problem, however: Snake wants Laura as his payment . . .

Meanwhile, as he recovers in the Amazon, Golgo 13 begins to wonder just who is behind these very serious attempts to kill him . . .

Dawson demands help from the

Pentagon — he wants the psychopathic killers "GOLD" and "SILVER." The Pentagon is reluctant — "We had to lock them up for the safety of mankind . . ." but Dawson threatens to shut down his munitions factories if they do not comply.

Before she leaves his house forever, Laura asks Leonard one thing that she *must* know: "Why don't you kill the person who hired Golgo 13?" But Dawson isn't talking . . .

Through one of his contacts, Golgo 13 learns that it is Leonard Dawson who is behind the attempts on his life. As a matter of fact, even his contact has been hired . . .

Golgo 13 battles his way to Dawson, and we discover that Robert himself had hired Golgo 13 as an easy way to commit suicide. He knew that he was too wimpy to run his father's vast empire properly, but could not face turning down the honor and disappointing his father. Leonard knew all this from the very beginning — Robert had left a suicide note that revealed everything — but could not blame himself, and had to take revenge on somebody.

However, no one escapes Golgo 13's revenge . . .

*Epilogue:* Laura has become a prostitute, and has a chance encounter with Golgo 13, the outcome of which is deliberately left ambiguous . . .

## Locke the Superman

Locke is the most powerful esper in the galaxy, capable of amazing feats. No one really knows how old he is, since he doesn't age, and as the film opens, MAJOR YU YAMAKI feels that this is because Locke hates war. Wars are caused by adults, so Locke prefers to remain a youth.

Needing Locke's help in the fight against LADY KAHN, Yu visits Locke, who has retired to a sheep farm. Locke at first refuses to talk to him, but when Yu helps him with a difficult lambing, gives him a few moments of his time.

Lady Kahn has gathered together the cream of the galaxy's espers in a school, and is training (and brainwashing) them. She plans to use this elite force to take over the entire universe, and there's little doubt that she would succeed. Locke helped in

a similar crisis 30 years ago — could he please help now?

Locke says no, and Yu leaves to fight the battle alone. Waiting for him at his hotel is an old enemy, but Locke arrives in the nick of time, saves Yu, and says, "I asked Mr. Lopez to take care of my sheep . . ."

PLANET DINAL: PROFESSOR LAMESIS is one of Lady Kahn's servants, and is teaching JESSICA — a student who holds unusual promise. Lady Kahn wants Jessica ready to battle Locke in two weeks, so she sends CORNELIA (a coercive esper) to help with Jessica's training.

Jessica's power is a special one — she can turn any esper's power back against them. Since her parents were killed by Locke when she was little, she vows to kill him.

Cornelia uses her own special power on Jessica, burying her mem-

ories, and planting her as a bomb — just waiting for Yu to lead her to Locke. Yu falls in love with "Amelia" — Jessica's amnesiac personality, created by Cornelia.

Locke combs the galaxy, looking for clues that will point the way to Lady Kahn's hideout — ASTEROID KAHN.

Lady Kahn's troops begin to take over, and soon, half the galaxy is under their control.

Even though he suspects something is funny about her, Yu proposes to "Amelia," but within moments, she finally meets Locke and her buried memories are triggered. At the last moment, she cannot bear to kill Yu in order to get to Locke but cannot fight her training either — so she turns her power upon herself and goes into a coma.

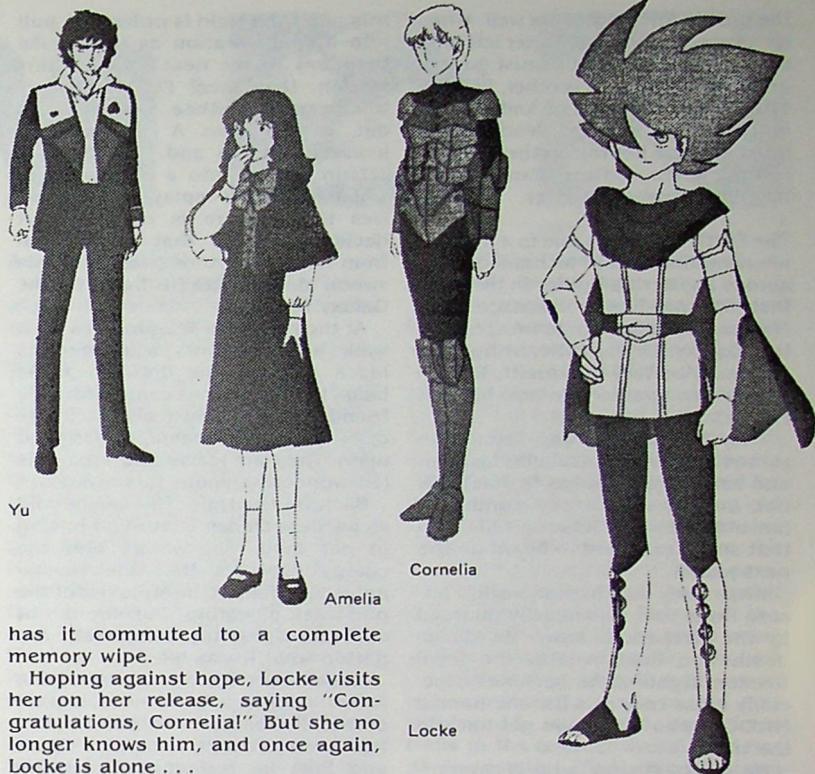
Locke, well aware of the prevailing opinion on espers — they are monsters in most people's eyes — tells Yu that "Amelia" is an esper. "Can you accept that?" "Amelia is Amelia," says Yu, firmly.

Locke reveals that the "Locke" who killed Jessica's parents was actually one of Lady Kahn's agents. It appears that for 15 years they have been secretly training Jessica as a weapon against Locke. Yu vows revenge, and he and Locke set out for Asteroid Kahn (which Locke has finally tracked down).

Face to uh, whatever, with Lady Kahn, Locke promises to kill her. "If you kill me, this ship will fall into the sun!" she threatens, but Locke no longer cares. She also dismisses the deaths of all the espers who have died in her service, saying that they were just tools to her. Cornelia overhears this, and, enraged, kills Lady Kahn.

The espers, freed of Lady Kahn's power, work together and save the ship from destruction. Cornelia uses her reductive power to bring Jessica out of her coma, fixing her untainted "Amelia" personality permanently in her mind.

Locke has developed a sweet spot for Cornelia, so, although the usual penalty for her crimes is death, Yu



has it commuted to a complete memory wipe.

Hoping against hope, Locke visits her on her release, saying "Congratulations, Cornelia!" But she no longer knows him, and once again, Locke is alone . . .

## Adieu, Galaxy Express 999

(Editor's note: For those of you familiar with the TV series "Galaxy Express 999," this film should be a treat. For those of you who have never watched any of the TV episodes or the first movie, you should still have a great time. This 1982 film, directed by Rin (*Dagger of Kamui, Harmagedon*) Taro, is the ultimate space fantasy.)

**Background:** In the distant future, man has discovered the means to preserve his mind in a mechanical body, thus attaining immortality. Even so, this technology is only available to those who have the money. The rest of humanity is left to age and die, as has been man's lot from time immemorial. However, this creates a massive schism in this future society, for the rich mechanoids, having lost their compassion along with their bodies of flesh, treat the normal humans like animals.



Tetsuro

Into this future was born TETSURO HOSHINO. His mother was killed by a mechanoid who hunted humans, and he vowed that he would one day get a mechanical body and avenge his mother. To do this he had to go to the planet Andromeda, the only place where these bodies could be obtained. In order to make his way there, he stole a ticket for the Galaxy Express.

The Galaxy Express looks like an old steam locomotive, but is, in fact, an advanced space vessel designed to carry passengers to other worlds, in style. On this strange ship, Tetsuro came into the companionship of the mysterious MAETER. She was his guide and friend on the long journey, and as he traveled to his destiny, he realized that being human was better than being a machine.

Not only did he get revenge on Count Mecca (his mother's assassin), but he also managed to help destroy

the planet Andromeda as well. When he returned to Earth, Maeter left him, saying that their paths must go separate ways. Maeter's mother, PROMETHEA, was the Queen of Andromeda, and now that she was dead, Maeter must assume her role in the Galaxy's future. *Adieu, Galaxy Express 999* begins several years later.

The Earth is in ruins due to a war between humans and Mechanoids. Tetsuro is a guerrilla fighter in this conflict. He receives a message from Maeter, who asks him to meet her on the Galaxy Express. Realizing that this must be very important, Tetsuro asks his companions to help him get to the train.

They battle their way across the ruined city in a spectacular fashion, and Tetsuro just makes it. Maeter is not on board, but the conductor (an old friend of Tetsuro) tells him that she is expected to board on the next planet.

When they reach that world, Tetsuro finds that it is heavily guarded by the Mechanoid army. He eludes death and falls in with the local freedom fighters. He becomes especially close friends with one named MIYOGA, who helps him get back to the train.

He meets Maeter, who is mysteriously silent. He is however, happy to see her and enjoys her company. At

this point the train is ordered to pull into a space station as they make their way to the next stop. On this station, they meet FAUST, consort to Queen Promethea, who, it turns out, is still alive. A confrontation between Tetsuro and Faust causes Tetsuro to fall into a strange void, where his past is replayed. Faust realizes that Tetsuro is his son, but decides to keep that information from him. Tetsuro recovers from his swoon and makes it back to the Galaxy Express.

At the next stop Tetsuro goes for a walk and discovers a mysterious black train. As he draws near he hears the music that comes from his friend Miyoga's musical watch. He calls his friend's name, but is fired upon. The train leaves and Tetsuro is left wondering about this mystery.

Back on the train, the mechanoid stewardess chides Tetsuro for having to eat food. She shows him the energy capsules that the Mechanoids use. Tetsuro informs her of the pleasures of eating, but she is not convinced, having completely forgotten what it was like.

Maeter tells Tetsuro that the train is bound for New Andromeda, capital of the Mechanoid civilization. She has been ordered to appear there and take up residence under her mother's observation. She asks that Tetsuro help her overcome this evil

Maeter



empire, a task which she cannot do alone. Tetsuro, of course, agrees.

The train lands on New Andromeda, where it is met by Faust. He takes Tetsuro with him to show him around. Maeter goes to meet her mother.

(Editor's note: At this point the story becomes obvious so we won't continue our detailing. Suffice to say that this film has some of the most stunning vistas ever visualized. If you love grandeur and spectacle, this film will not bore you.)

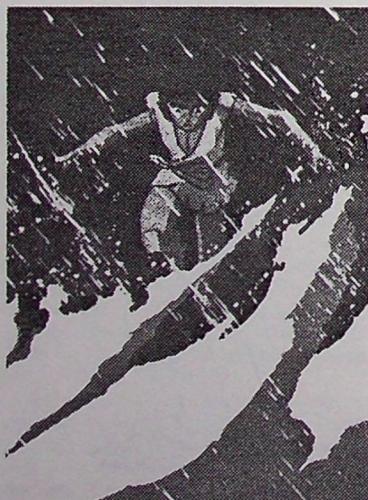
(trans. courtesy of James Hudnall)

## The Dagger of Kamui

(Editor's note: Let there be no doubt — this is one of the most incredible animated films I've ever seen — it easily ranks with *Nausicaä* and *Crusher Joe*. Like *Nausicaä*, it is an excellent film for those people who think they don't like Japanese animation; it certainly changed Wendy Pini's mind . . . )

Caption: "No one knows what KAMUI is — god or demon. People call the terrible wind that sweeps down out of the mountains 'KAMUI NUPURI' (the wind of Kamui). People fear the sound of that wind, and pray . . . "

Northern Honshu, Shimokita Peninsula, Saino Village — In this peaceful fishing village, a young boy, JIRO, finds his adoptive mother and sister dead. Caught holding a bloody sword, he is accused of the murders and pursued by the enraged villagers.



Jiro

He meets TENKAI, who assures him, "I know you didn't kill them. They were killed by a ninja." (In this film, ninja are called "shinobi" — "hidden people".)

Following this revelation, we see TAROZA, a one-armed ninja being pursued by Tenkai's men, who are under the leadership of HANZO (scar over left eye). Acting according to Tenkai's orders, it was actually Hanzo who killed Jirō's mother and sister. Hanzo recaps Tarōza's career as one of Tenkai's men: he was sent to Ezo (Hokkaido) on a mission, but settled down there, and even had a son by one of the local girls. "And now you will meet him, again . . ." smirks Hanzo.

Tenkai has told Jirō that Tarōza was the one who killed his family, and so Jirō takes his revenge. Hanzo orders the village burnt to prevent any word of the day's events from



Wataru



Jiro

Sanpei



Oyuki



Chiko

getting out.

Tenkai asks Jirō if he would like to know his real background — who his real parents were. If Jirō so desires, Tenkai will look into it. All Jirō has ever known is that the sword was found with him when he was a child, so he accepts Tenkai's offer and goes with him to Matsumae Village, in Ezo.

Jirō is given over to SANPEI's care and is trained to be a ninja by WATARU.

Years pass, and Tenkai's inquiries about Jirō's real parents have borne fruit. "Your real father's name was Tarōza, and he was a ninja. He lived in a small village in Northern Ezo, where they fear and worship the wind that comes from a certain mountain. But he disappeared mysteriously... Go and find out what happened to him, and if you cannot, do not bother to return."

Jirō leaves, and Tenkai instructs Wataru, "Go and spring the trap on him, and see what he does... see if he discovers more than Tarōza did."

Judge OBURI KOZUKENOSUKE, a representative of the Tokugawa Shōgunate, has come from Edo (Tokyo) requesting funds from Tenkai, to help the government fight the SATSUMA CLAN rebels (who are based in Kagoshima Prefecture in Southern Honshu). "Don't worry," Tenkai assures him, "I'm taking care of it..."

As Jirō travels, he remembers what he knows of his past — how he was found with only the sword and a note: "This child is Jirō — please take care of him." His foster mother was a widow whose husband disappeared while fishing one day. She felt that the child was a gift from the gods in return for her lost husband, and raised him as her own.

The next day, he finds some Japanese villagers beating up an old Ainu man. (The Japanese had only recently colonized Ezo, and were somewhat harsh in their treatment of the indigenous Ainu peoples — you know, sort of like us and the

American Indians.)

Jirō saves the young boy, URAKA, and they head for the town of Kotan, where Uraka has relatives.

"Everything is going as planned," Wataru is told...

In Kotan, Jirō's sword is immediately recognized by one of the elders. No one knows where it came from — the legend is that the gods of the Mountain gave it to the humans in ages past. Twenty years ago, the chief's daughter OYARURU married a Japanese man and had a child — a boy. "Was the man's name Tarōza?" asks Jirō. "I really don't know," says the old man. "The sword, the boy, and the man all disappeared some time ago, but the mother still lives in this village... you could go and ask her."

It is not necessary for Jirō to ask — she recognizes the scar across the bridge of his nose, and tells him why he was abandoned. "We were chased by the enemy... we had no choice." "Tenkai told me that my father was a ninja..." Jirō muses, and Oyaruru is horrified. "Tenkai?! All this is his fault!" It seems that Tarōza had been sent to Ezo by Tenkai to investigate rumors of a huge treasure, but had instead settled down with Oyaruru. Tenkai was annoyed, and took his revenge.

Jirō's reunion with his mother is short, and the image of Tenkai taunts him, "Struggle, Jirō... struggle..."

Oyaruru had buried everything that Tarōza had found concerning the treasure, and Jirō resolves to continue the search. As if giving approval, the wind sweeps down from the mountain...

Jirō corners Wataru and seeks some answers. Apparently Tenkai believes that since Tarōza knew something about the treasure, if his son Jirō was put under pressure in the same situation, he might get even farther than his father did.

Wataru pays the price for Oyaruru's death, and Jirō tells the assembled

ninja, "Take the body to Tenkai... as a gift!" So the chase is on...

Jirō is wounded by Hanzo, and as he rubs some sulphur into the wound in an onsen (hot springs), he is challenged by OYUKI, a female ninja. "What you are doing is useless!" she says, and they engage in a spectacular fight sequence. Jirō escapes, and flees into the snow. He finally collapses, but is rescued by SHŌZAN ANDŌ, a most amusing old fellow, full of bile for the repressive Tokugawa Government (whom he considers a bunch of worthless parasites). He shows Jirō how small Japan is compared to the rest of the world, and tells of his dream to travel and become a true "worldly scholar."

A ship arrives (even though Japan was supposedly closed to the outside world, ships did sometimes trade in the remoter areas), and Andō is ecstatic. "Someday I'll travel on one of those ships and see the world... fuck the government!"

Jirō enlists Andō's help to translate the poem and divine its meaning... meanwhile, Tenkai has been summoned to Edo to give a report on his efforts to locate the treasure. Andō figures out the meaning of the poem, and starts laying plans for them to go to America and find the treasure.

Tenkai reveals something of his plans to Oburi, and says that he intends to let Jirō lead them to the treasure, then kill him. He also reveals that Tarōza was an agent from the Satsuma Clan rebels — sent by the rebel ninja leader KICHINOSUKE to spy on Tenkai.

Jirō spots Oyuki and Sanpei, so Andō urges him to take the gold dust and leave for America immediately. But Tenkai has sent some special agents to insure that Jirō is kept under pressure...

He is saved, with some help, but he wonders, "Who is my friend?"

Tenkai tries to squeeze some information out of KORA, but she commits suicide rather than betray

Jirō. "What a fool!" sneers the irritated Tenkai . . .

Jirō helps the slave, SAM, and hopes to get passage to America aboard the CALIFORNIA. CAPTAIN DORASNIC agrees to take him there, but refuses to let Jirō dump Oyuki overboard. "We don't treat life so cheaply . . . you brought her on board, so you had better take care of her now."

But soon they are the cause of some trouble, and the Captain is adamant; they must be put off the ship immediately. Jirō buys Sam and the three cross the Kamchatka Peninsula to Petropavlovsk, where they hope to make passage to America.

En route, Jirō and Oyuki talk . . . Jirō tells her that Tenkai has killed his entire family. "I am an orphan, too . . . Tenkai raised me," reveals Oyuki. "Do you hate me?" Jirō asks. "Do you want to kill me?" Oyuki counters. "If Tenkai comes, then I will have to serve him. Until then, you can kill me, or treat me as you will . . . I just don't know what to do . . . !"

When they reach the port, Tenkai and Co. are already there. Jirō remembers Oyuki's words and leaves her. Tenkai tells her, "Don't fail next time . . ." but she cannot kill Jirō. They are separated, and Sam says that they will just have to meet him at Santa Catalina Island. They know he is heading there to find the treasure.

Nevada, U.S.A. — Jirō rescues CHIKO from the grubby clutches of a couple of bandits, and collapses, asking for water. She takes him to her camp, and Jirō is told that she is not Indian, but French; her parents were killed, and she was raised by the Indians. "By our law, since you saved her life, she is now yours."

He sets out for Santa Catalina and learns that Chiko knows of it — "It is a bar about two mountains away . . ." Jirō is amused, but she points out that the person who named it may know where the island is.

Jirō finishes off the two scrofulous outlaws, and meets MARK TWAIN, who tells him where Catalina is. He also fills in some of the blank spots in the mystery of the treasure . . .

In the seventeenth century, a pirate named Captain Kidd reputedly hid his entire vast treasure somewhere before he was hanged, but the maps and directions disappeared

long ago. Rumor has it that Santa Catalina is the location of this \$100,000,000 hoard . . .

Chiko is given her mother's possessions, and one of them is a very familiar poem . . .

In L.A., Oyuki again encounters Tenkai . . .

And on Catalina Island, Jirō finally follows the directions found inside the sword's handle and translated by Andō, so long ago . . . but the treasure is less than impressive — certainly not the 2,000,000 ryo that the legend said it was.

But Tenkai will take whatever he can get . . .

Sanpei is revealed as a spy for SAIGŌ, the leader of the rebellious Satsuma clan, just as Tarōza was.

Oyuki is given her final chance to kill Jirō . . . "Or are you reluctant to kill your half-brother . . . ?"

Tarōza had a wife in Kagoshima Prefecture, by whom he had a daughter. But Tenkai stole the baby, replacing it with an orphan child, and raised the girl as his own naming her Oyuki. But despite the years of effort he has put into orchestrating both Jirō and Oyuki's lives, their usefulness to him has ended . . . although he feels that it is a shame to kill Oyuki while she's "still a virgin . . . "

Tenkai finally meets his well-deserved end, and Sanpei takes off to kill Hanzo, who unfortunately escapes.

Chiko arrives and reveals that her parents were French missionaries in Japan. They had heard the legend of the Dagger of Kamui and had traveled to America in search of the treasure.

Her father was killed by Tenkai, but not before Tenkai himself had been shot . . . and killed! Jirō is astounded. "B...but Tenkai was just killed in the cave!" "Neither of them were the real Tenkai. They were merely his shadow warriors," reveals Sanpei. He tries to persuade Jirō to give the treasure to Saigo, so he can overthrow the Tokugawa Shōgunate that Tenkai supports. "It is what your father intended to do with the treasure . . . "

Caption: "In 1868, the Kagoshima and Yamaguchi Districts were at war with the Tokugawa Shōgunate. Saigō's rebel army marched on Edo . . . "

Tenkai again meets with Oburi, who reports that the rebels have received a tremendous infusion of funds. Tenkai is surprised. "I was

told (by Hanzo) that the treasure was insignificant! How could this be?" Nonetheless, it is true, and the desperate Shōgunate has decided to mortgage Ezo to the French Government in order to get the cash they require. The spying Jirō is enraged — "I won't let them give away our land!"

He journeys to Ega, in Kagoshima, where he attempts to hire some ninja to help him battle Tenkai. The old man — Kichinosuke — helps Jirō only because he is Tarōza's son, and gives him eight ninja for 40,000 ryo (about \$2,000,000 — ouch!). After they leave, he sadly comments, "How I regret ever having trained Tenkai . . . "

In Osaka, Jirō hears that the Judge Oburi has been captured by the rebels and put to death. "I hope you are still alive, Tenkai!" he snarls . . .

He takes the money to hire the ninja to Kichinosuke, where he finds traps within traps . . . and Kichinosuke reveals that Tarōza was his son. The remaining ninja still want to help Jirō, and they leave for Ezo — and Tenkai's temple.

Caption: "In that year, on October 25, the Tokugawa Government had been pushed back by the rebels all the way to the Hakodate Area on Ezo. Contemptuous of the failing Shōgunate, Ezo declared its independence."

Jirō tells Tenkai that they will have their final meeting in the spring . . . He spends the next months tying up some loose ends and visiting his old village, where he sees the past that was, and the past that might have been . . .

Next year, in spring, at Goryokaku, Jirō takes his just revenge on Tenkai, and all debts are paid.

The Tokugawa Shōgunate has failed, and Saigō wishes to meet Jirō, the young man who made his rebellion's success possible. But Jirō has learned to mistrust anyone with a hunger for power and just wants to forget the past . . .

That year, the name of Ezo was changed to Hokkaidō, and Jirō finally walks from shadow into the sun . . .

Jirō . . . Mada Hironobu (?)  
Tenkai . . . Ishida Gentarō  
Oyuki . . . Koyama Fumi  
Sam . . . Sogabe Kazuyuki  
Oyaruru . . . Ikeda Masako  
Original Novels . . . Yano Tetsuo  
Screenplay . . . Masaki Mori  
Music . . . Uzaki Ryūdō  
Director . . . Rin Tarō

## **Crusher Joe**

(Editor's note: Please refer to the film synopsis on Saturday at 2:00 am.)

### **Giant Gorg**

"1: 'New York Suspense'

A yacht sails through the south seas . . . "Where are we?" asks one of the passengers. "Ask the Southern Cross . . ." says the navigator. "Actually, you should be able to see AUSTRAL ISLAND." But neither of them ever will . . .

YŪ TAGAMI is on a plane to America, reading a letter from his father. "Yū . . . do you remember 1990? You were five . . . Austral Island was destroyed, people said. They even stopped putting it on maps. But it is still there . . ." GAIL (a large, powerful corporation) has found out the secret of Austral Island, and has been hiding the island's existence while they investigate. "If anything happens to me, I want you to go to New York and see my good friend, DR. WAVE. He and I are fascinated by the secret of Austral Island . . ."

So YŪ has set out and is soon nearly run over by ROD BALBOA, who comments, "That kid must be the descendant of a ninja!" Rod is the grandson of ROY BALBOA, the elderly, white-haired president of GAIL. "What will we do about that other scientist?" he asks his oily-looking assistant. "We'll take care of him soon . . ." he is told.

YŪ meets Dr. Wave, and Wave's younger sister, DORIS, but the doctor is such a disappointment that YŪ is about ready to turn around and go back to Tokyo — until Dr. Wave gives him a quick history of Austral Island. At first, it was just a small island, but active volcanism had expanded the island greatly in just a year. YŪ's father and Dr. Wave went to investi-

gate and discovered that Austral was part of the mainland some 30,000 years ago, and much of the surviving vegetation dated from the last Ice Age.

YŪ is fascinated, but before he can learn more, the Wave's apartment is smashed by a wrecking ball. Dr. Wave reacts in a typical American fashion — "Hey, we're still living here! I'll sue!"

They escape, and Dr. Wave reveals that their attackers were probably GAIL. "They've tried to kill me before . . ." he admits glumly. Doris has had enough — "What the hell is on that island? Treasure? Alien ruins? It's ruining our lives!" Dr. Wave has an idea and decides to seek help from his friend SENCHŌ ("captain"). Doris doesn't particularly like him, but in the present situation . . .

Meanwhile, Rod is sent to Austral Island. "There is an incredible thing there . . ." Roy tells him.

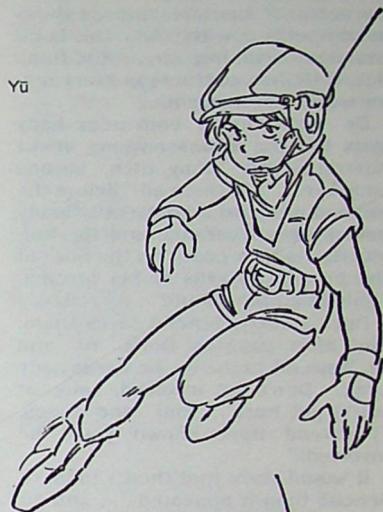
Senchō agrees to take everyone to Austral Island, but, "We have to meet him at the 24th Street pier," apologizes Dr. Wave. Doris is not impressed. "How can we possibly make it all the way there, when GAIL is out to kill us?" But their dog, ALGOS, indirectly reminds Doris that tonight is Halloween, and she has a great idea . . .

So, off they go, Dr. Wave grumbling about having to wear a green pepper mask. (Editor's note: It's a Japanese joke; if you have a head like a green pepper (piman) it's mostly empty . . . get it?)

It seems that Doris' idea was a good one, but they're not safe yet . . .

YŪ

Doris



### **Giant Gorg**

"2: 'Westward . . .' "

Finally safe with Senchō, they plan their trip to Austral Island — train to Washington, bus to L.A., then plane to Samoa. This route will help them avoid GAIL, explains Senchō. But GAIL is not so easily fooled . . . and through her spies in GAIL, another



Dr. Wave

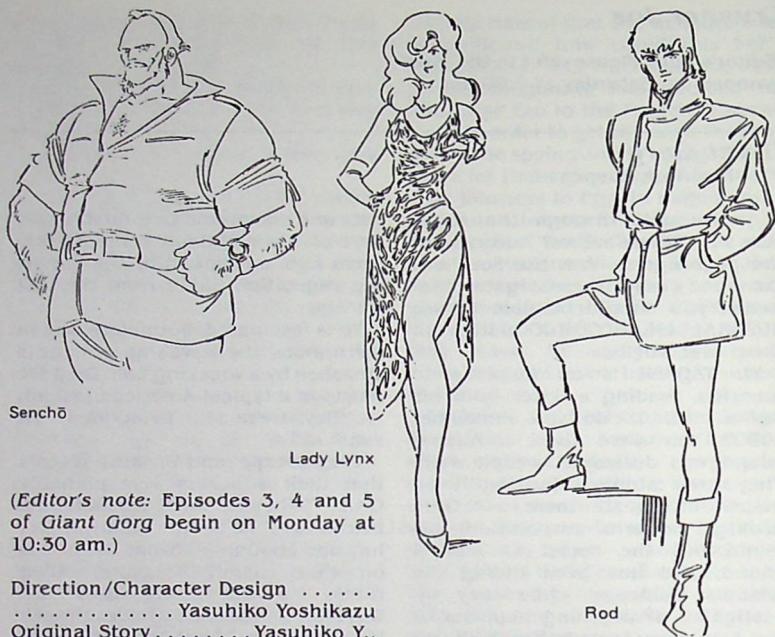
interested party — the beautiful but poisonous LADY LYNX — tracks the travelers. They make it all the way to Las Vegas before she makes her move, and they hear her menacing words, "Welcome to the bus of Lady Lynx . . .!"

Senchō is soon in hot pursuit, after obtaining an RV using his usual methods — "Here, buy yourself a new car." Back with Dr. Wave and the others, we find the dear Doctor being questioned by Lady Lynx. She wants the secret of Austral Island, as she is in competition with GAIL. This is no trivial undertaking, for, as Rod finds out, GAIL has contacts in every major world government.

Dr. Wave finally convinces Lady Lynx that he knows nothing about Austral Island. "Okay, then," shrugs Lady Lynx, "kill them all." Before the order can be carried out, GAIL finally makes an appearance and the bullets fly. As they cower on the floor of the bus, Doris yells at her brother, "This is all *your fault!*"

Not to worry. Senchō saves them, and after packing Doris, Yū, and Dr. Wave off to the RV, he warns Lady Lynx, "Don't get involved, Lady, or you'll get hurt." "You!" she hisses. "I should have known you'd be involved!"

It would seem that there's more to Senchō than it appeared . . . and Yū has been thinking along those lines. "Who is Senchō?" he muses. "And what is he *really* thinking?"



(Editor's note: Episodes 3, 4 and 5 of *Giant Gorg* begin on Monday at 10:30 am.)

Direction/Character Design .....  
..... Yasuhiko Yoshikazu  
Original Story ..... Yasuhiko Y.,  
..... and Yadachi Hajime  
Screenplay ..... Tsuji Masaki  
Yū Tagami ..... Tanaka Mayumi

Dr. Wave ..... Yamada (?)  
Doris Wave ..... Amamiya Kazumi  
Senchō ..... Imanishi Masao

## Rumic World Fire Tripper

(Editor's note: This is the first of the "Rumic World" series; short video-only releases written by Takahashi Rumiko, the creator of *Urusei Yatsura*.)

As the film opens, a 15th century Japanese village is attacked and put to the torch by bandits. As a young child, SUZU, is about to die in a burning house, she mysteriously disappears . . . only to reappear in modern times.

She is adopted by a childless couple and grows into a beautiful young woman. On her way home from school, she meets with SHU, a young boy from her neighborhood. He has recently had his appendix removed, and takes great pride in his "wonderful" scar.

As they walk past some huge natural gas storage tanks, they are caught in a terrible explosion . . .

SUZUKO awakens and finds herself on a battlefield strewn with corpses. She is rescued from an unsavory fate by SHUKUMARU, although she is initially afraid he's going to kill her



Shukumaru      Suzuko

next. He and his friends expect an attack against their village in retribution for his killing of the three bandits. But at least they got the rice they were after, even though some of the older men in the village complain about the fact that it was stolen. "Hah!" retorts Shukumaru. "We've gotta eat, don't we?"

Next day, work starts on a palisade to help repel the expected attack. Suzuko meets the young Suzy, who tells her, "My brother says he's going to marry you!"

Shukumaru cleans her up, and takes her to get a "proper kimono". "Take whatever one you want," he says. "Where are they from?" Suzuko asks. "Oh, I took them off all those dead bodies . . ." he casually replies. She is not pleased, but spots Shu's shirt and immediately runs off to the battlefield to search for him.

They break for a bite to eat, and Suzuko gets to try the mainstay of a 15th century Japanese peasant's diet: "awa" (roots). They taste pretty awful . . .

That evening, Shukumaru is teased by his friends, "Haven't you made love to her yet?" He makes excuses, but sets out to remedy the oversight, first fortifying himself with a jar of sake.

By the following day he's forgotten the whole fiasco . . . although Suzuko hasn't. They set out once again to search for Shu, and end up at a beautiful pool and waterfall. Suzuko decides to take a bath, first obtaining Shukumaru's solemn promise not to look.

"Why are you looking for that kid?" he inquires. "Is he yours or something?" Suzuki is horribly insulted, "What?! Do I look old enough to have a kid?!" "Well, yeah," he confesses. (*Editor's note:* in 15th century Japan, girls often had their first child by the time they were 13 years old).

Suzuko confesses to him that she is 17 years old. "Wow, what an old maid!" he says. "After the fight, we'd better get married." He heads off to help the others, leaving Suzuko to contemplate this remarkable possibility. She remembers learning about her adopted status, and begins to realize that little Suzu is, in fact, her younger self. Which makes her and Shukumaru brother and sister... not the ideal situation for marriage!

The enemies attack, and Suzuko is forced to use her power to save Shukumaru from RED HORSE, the bandit leader.

Back in the modern world, it's earlier in the same day that Suzuko and Shu were caught in the explosion. She resists Shukumaru's attempts to kiss her, thinking, "I can't . . . I'm your sister!" Then she sees his appendectomy scar, and hears that he was found as a child, abandoned in a field. It all becomes obvious — he is actually the neighbor's little son, Shu. When they were separated during the time trip, he appeared in the past several years earlier than her.

Shukumaru is in a panic. "We have to go back to my village . . . without

me, they don't have a chance of winning the battle!" Suzuko realizes there is a way back . . . and she says her last goodbyes to the modern world.

Using her foreknowledge of the gas explosion, she and Shukumaru travel back to his village. "Where the hell were *you*?" demands one of the villagers. "Never mind that," says Shu, "just get ready for our wedding!"

And everyone lives happily ever after . . .

## **Lupin III – “Caqliostro Castle”**

Subtitled in English.

*(Editor's note: Please see the character guide on Friday at 7:00 pm.)*

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*Opening Anime*  
**Daicon IV** (and others)

(Editor's note: Please refer to the film synopsis on Saturday at 1:30 am.)

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## **Nausicaä** *of the Valley of Wind*

*(Editor's note: If you only watch one animation movie, this should be the one. It is a breathtakingly beautiful masterwork created by a genius working at the peak of his powers. Aided by an exceptional soundtrack, Miyazaki Hayao has produced what is undoubtedly one of the greatest animated films of all time. Don't miss it!)*

**Background:** In the past, the anger and hatred of the human race finally



exploded in the SEVEN DAYS OF FIRE — a war which nearly destroyed the world, and left only a few survivors. Out of the tortured wasteland — poisoned by untold years of pollution, and wracked by war — rose ROTTEN OCEAN, the vast toxic jungle inhabited only by the hideous giant insects.

For one thousand years after the Seven Days of Fire, Rotten Ocean spread, and now it prepares to

Yupa



swallow up the last fragile redoubts  
of humanity.

Near one edge of Rotten Ocean is the VALLEY OF WIND — a small country, protected by a constant sea breeze from the poisonous gas that issues from Rotten Ocean. With a population of only 500, they live a simple agrarian life, assisted by a few remnants of past technology.

NAUSICAÄ (now-shee-kah) is the only child of KING JIL, ruler of the

Kushana



Valley of Wind. She has a special empathy with nature, and she uses this ability well — whether she is catching the wind on her personal glider, MEVE, or soothing a frightened animal.

A figure moves through an eerie landscape . . . Deep in Rotten Ocean, he wears a mask to filter out the lethal gaseous miasma produced by symbiotic bacteria living in the plant life.

He finds that yet another of mankind's few ramparts against Rotten Ocean has fallen . . .

Nausicaä lands Meve in Rotten Ocean and sets out to collect a few specimens. Encountering the cast-off shell of a KING ŌMU, she cannot resist the opportunity to take one of the creature's eyeshields for use as a airplane canopy. The "mushigoyashi" plants, damaged by the Ōmu's recent passage, shed their spores, and as Nausicaä rests, she hears a mental cry of rage.

Rushing to a vantage point inside the skull of a dead GIANT GOD-SOLDIER, she signals the endangered person, using a flare.

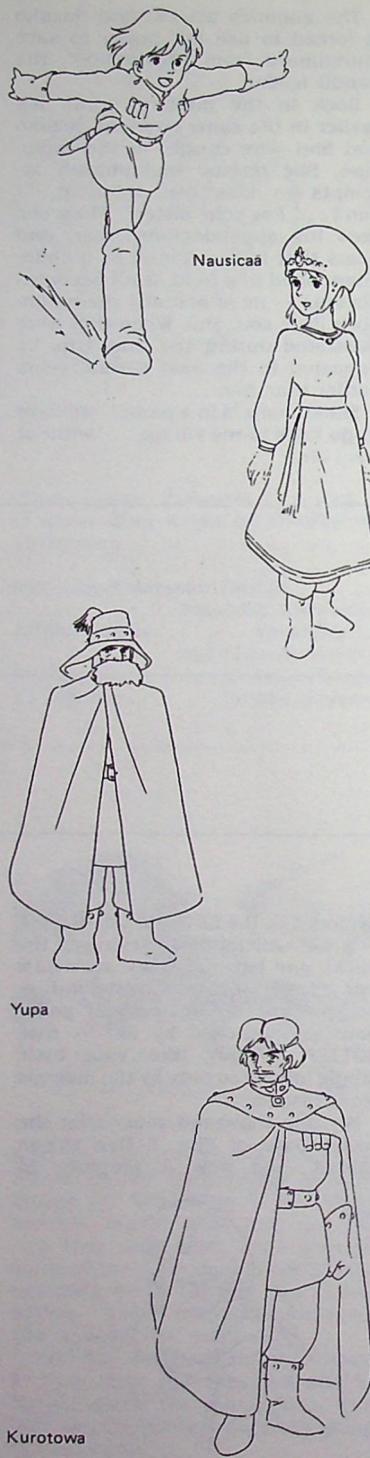
Flying to the rescue, she discovers that the person is being chased by an enraged King Ōmu. She distracts it with strobelight bombs, and the Ōmu's eyes change from red to blue as its anger fades.

Nausicaä is overjoyed to discover that the person she has just saved is YUPA (You-pah), her old teacher who has been traveling outside of the Valley of Wind for some time. He gives her TETO (Teh-toe), a squirrel-fox that he rescued from a carnivore in Rotten Ocean; unfortunately, he did so by using his gun to kill the carnivore, and thereby incurred the wrath of the entire forest community.

That night, Yupa and King Jil discuss Yupa's findings on his journey. "Mankind is dying off," he says. "There are fewer and fewer people all the time . . ." "Yes," agrees Jil. "Although my wife and I had eleven children, Nausicaä is the only one to survive."

Later, a cargo ship from the country of TORUMEKIA crashes in the Valley of Wind. It was being attacked by larval Ōmu, showing that it must have somehow damaged Rotten Ocean, or one of its inhabitants.

Everyone on board is killed in the terrible crash, except for PRINCESS RASUTEL from the neighboring



country of PEJITE. She is mortally wounded, and in chains — just part of the ship's cargo of spoils.

Torumekia is a military nation, and recently its ruler — KING VI — has started a war of conquest. The plane carried the egg of a Giant God-Soldier, a bioengineered war creature largely responsible for the destruction of Earth during the Seven Days of Fire. Archaeological excavations in Pejite City had turned it up, and Torumekia had immediately invaded in order to gain possession of it. With a functioning Giant God-Soldier, they could easily conquer the world . . .

The next day, as the people of the Valley of Wind check for deadly fungal spores carried in by the crashed aircraft, the Torumekia Army arrives, led by PRINCESS KUSHANA and KUROTOWA, her military advisor.

They wish to repossess the God-Soldier egg, and almost as an afterthought, they kill King Jil and occupy the Valley of Wind.

Nausicaä goes on a rampage when she discovers that her father has been murdered. But she is stopped by Yupa, who doesn't want to see her dead as well. Kushana orders complete surrender . . . and she wants Nausicaä as a hostage!

Kushana makes a speech to the people of the Valley of Wind. She tells them that Torumekia will bring peace and prosperity to the world by using the Giant God-Soldier to conquer all other lands, then to burn off Rotten Ocean. The Old Castle Grandmother tells Kushana of the lessons of the past — every civilization that tried to destroy Rotten Ocean was itself destroyed in the "flood that swept across the land." This has predictably little effect on Kushana . . .

Yupa follows Teto to Nausicaä's secret greenhouse, where plants from Rotten Ocean grow without producing the poison gas — all they really need is pure soil and water. But since she has been forced to leave, she has shut off the water, and soon they will all die . . .

As Nausicaä is taken to Pejite City (already occupied by Torumekian forces), their flight is attacked by PRINCE ASUBEL of Pejite.

Their ship is shot down and Nausicaä escapes in the gunship with MITO and Kushana. They are forced to land in Rotten Ocean and the ungrateful Kushana attempts to take command, despite Nausicaä's

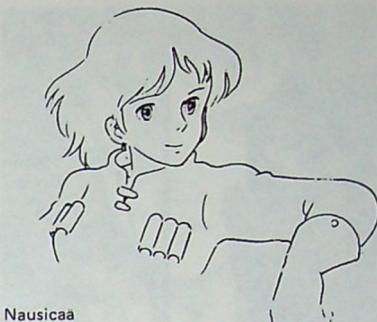
warning about the dangers of gunfire in Rotten Ocean. When several King Ōmu arrive to check out the disturbance, Nausicaä's handling of these fearsome creatures stuns Kushana into complaisance.

However, Asubel, too, has crashed in Rotten Ocean, and he doesn't have Nausicaä's gift . . .

She sets out to save him and the two end up under the floor of Rotten Ocean, where Nausicaä finally comprehends its true ecological purpose of the toxic jungle — it is slowly purifying the soil and water of the poisoned Earth.

Meanwhile, Yupa discovers that the Torumekians are accelerating the development of the God-Soldier preparatory to its release. Taking the gunship, he goes to find Nausicaä while the people of the Valley of Wind finally rebel against the occupying Torumekians.

Asubel and Nausicaä fly to Pejite City and find that it has been completely destroyed by the denizens of Rotten Ocean. Meeting the remaining rulers of Pejite, she finds out



Nausicaä

that they plan to use the anger of the Ōmu as a weapon to defeat Torumekia, then use the God-Soldier to burn off Rotten Ocean. Naturally, she protests the destruction of the only hope Earth has for pure soil and water . . . She is held prisoner, but escapes disguised in the clothes of a Princess of Pejite. By torturing a

young Ōmu, the Pejiteans are drawing thousands of enraged King Ōmu through the Acid Lake towards the Torumekian troops stationed in the Valley of Wind.

As Kushana prepares to battle the rebels who escaped from the Valley of Wind, she becomes aware of this new threat and sends for her ultimate weapon.

Nausicaä captures the Pejite "Flying Jar" and races to stop the angry Ōmu . . .

Kushana unleashes the awesome power of the Giant God-Soldier against the Ōmu, but it was hatched too soon, and sloughs away after destroying only a fraction of the furious Ōmu myriad.

Nausicaä and her friend — the baby Ōmu — face the horde, but can their small calm stop the tidal wave of anger . . . ?

Writer/Director . . . Miyazaki Hayao  
Music . . . Hisaishi Mamoru  
Nausicaä . . . Shimamoto Sumi  
Asubel . . . Matsuda Yōji  
Kushana . . . Sakakibara Yoshiko

## Arion

(Editor's note: Please refer to the film synopsis on Friday at 9:30 pm.)

### Space Adventure Cobra

Subtitled in English.

(Editor's note: Based on the popular comics by Terazawa, this is a film guaranteed to delight fans of *Star Wars* or *Raiders of the Lost Ark*. The director is Dezaki Osamu (*Golgo 13*), one of the best action directors around.)



Lady



Cobra



Katherine

## Area 88

Act I: "The Blue Skies of Betrayal"

SHIN KAZAMA is a talented young pilot. He excels in flying school, and he and his friend KANZAKI are selected for scholarships in France. While there, Kanzaki gets Shin drunk and forces him to sign up with the Modern French Foreign Legion. As a result, Shin has to spend three years fighting in a small mideastern country named ASLAN.

Shin reminisces about meeting his girlfriend, RYOKO, for the first time. The daughter of the owner of YAMATO AIR LINES, she at first mistook Shin for a porter. Despite this unpromising beginning, they were soon in love.

Shin has swiftly grown to hate the killing in Area 88, but as his Commander SAKI VASHTAL says, "There are three ways to leave Area 88 — One: You can somehow survive the three years. Two: You can build up a credit of \$1,500,000 by destroying enemy tanks and planes, etc. Three: You can somehow escape. But this



Shin



Ryoko



Kanzaki

place is heavily guarded . . ."

Meanwhile, back in Japan, Kanzaki reveals his plan to marry Ryoko, and thereby become rich. But Ryoko (despite pressure from her father) refuses to marry until she finds out what happened to Shin (who has not been allowed to contact the outside world since he was press-ganged).

Shin only needs one more fighter kill to make his buy-out money, but he runs out of ammo and sustains a

missile hit from the enemy. He makes it back to base, but crashes the plane on landing.

When he is told he now owes \$5,000,000 for repairs, he explodes in rage and frustration. Now he is farther than ever from any hope of returning to Japan and Ryoko . . .

(Editor's note: The sequel, *Area 88 — Act II: "The Terms of the Wolves,"* will be shown Sunday at 10:30 pm.)

## Harmagedon (Genma Taisen)

This chronicle of what is perhaps the ultimate battle — life versus entropy — begins with a flash-forward: a plane carrying PRINCESS LUNA of Transylvania is smashed from the sky by a meteor.

In the following surrealistic sequence, a blue-skinned witch tells us of GENMA — the power of entropy given intelligent direction — whose aim is the destruction of all life and energy in the universe.

Luna is saved from death by FLOI — an energy being who has battled Genma for at least 10 billion years. Floi shows her BEGA, the alien cybernetic warrior who also battles Genma. Gega's stasis-locked body was thrown towards Earth by Genma with the express purpose of killing Luna, who represents a threat to Genma because of her psionic powers. Floi fully awakens Luna's psionic potential, then returns her to Earth to defend it against the Great King Genma.

In Japan, a high school student named Jō has failed his university entrance exams — a crippling blow to his hopes and dreams. His depression deepens when he is abandoned by his girlfriend, Jyunko, as well. He



Jō

wanders aimlessly through the streets until he meets with Bega and Luna. They try shock treatment in an attempt to awaken his latent psionic powers.

They succeed, and are almost killed by the unexpected fury of his telekinetic abilities.

On his way home, Jō experiments with his new talent, and at one point baffles and delights a drunken animator (none other than RIN TARŌ, the director of this film) with flying trash can lids.

Luna contacts Jō again, and tries to explain what is happening. But Jō prematurely attacks Genma, and is rendered catatonic. Luna performs redactive therapy on him and drags him back to reality. In the process, Jō becomes a full-fledged Psionic Warrior.

Genma activates two of his warriors on Earth to battle the Psionic Warriors sent by Floi — ZANBI (the little demon dog) and the more powerful ZAMEDI.

Jō battles Zanbi (disguised as Jyunko), and manages to drive him off. Disturbed by his now active role in events, he seeks solace in the past, with his sister MICHIKO.

Genma begins to work his wrath on the Earth, and in the now destroyed city of New York, we meet Sonny — soon to be the third Psionic Warrior.

Sonny is imprisoned by Zamedi (wearing the guise of a policeman). He is eventually rescued by Luna, Jō, Bega, and two more of Earth's psionic warriors — YOGIN (old man) and SALAMANDER (Amerind).

In Japan, Michiko is attacked by Zanbi and Zamedi (freshly returned from his narrow escape in New York). Fighting for her life, her psionic

abilities — even greater than Jo's — are released, and she kills the weaker demon, Zanbi. Zamedi throttles her, and flees when Jō arrives.

Stunned by the loss of his beloved sister, Jō wanders off alone and collapses. He is saved by his friend SHIRŌ, who unknowingly takes him to KAFŪ — Genma's supreme commander on Earth — who is disguised as a doctor.

Jō escapes and meets with TAO, yet another Psionic Warrior. They view the tragic destruction wrought by Genma, and Jō meets his friend Shiro — now possessed by Zameda. Assisted by Tao and Asanshi, he destroys the murderer of his sister.

But the battle is not yet won — Kafū appears, and nearly destroys everyone. But he is driven off by the intervention of Machiko's ghost — whose astral form returns to aid her brother.

Kafū takes on his final aspect: a



Princess Luna

colossal dragon of lava. Floi's Psionic Warriors join their powers as one to defeat him. Turning the power of entropy upon Kafū, they drain him of all life and energy, destroying him utterly.

Bega has been severely damaged, and withdraws into stasis to repair himself and wait until he is next needed to battle Genma.

The others face their destiny as the chosen people, and plan the reconstruction and repopulation of the Earth.

Director ..... Rin Tarō  
Screenplay ..... Chiho Katsura,  
..... Makoto Naito,  
..... and Mori Masaki  
Original Novels ..... Kazumasa Hirai  
..... and Shōtarō Ishimori  
Music ..... Keith Emerson,  
..... and Nozomu Aoki  
Char. Design ..... Katsuhiro Otomo  
Jō ..... Furuya Tetsuo  
Michiko ..... Ikeda Masako  
Bega ..... Emori Toru  
Luna ..... Koyama Fumi  
Zanbi ..... Nagai Ichirō  
Zameda ..... Takiguchi Junpei  
Kafū ..... Hozumi Takanobu

## Final Yamato

(Editor's note: Galaxies in collision! Planetary oceans descending on the Earth! Huge space battles! The final destruction of the Space Cruiser Yamato! The wedding of Nova and Wildstar! All this can be found in this epic film. Those of you who followed *Star Blazers* are in for a real surprise. The production values on this film rival the best that Disney has to offer!)

The story begins at the dawn of time. A new planet called Aquarius is formed. It is a paradise, containing vast oceans dotted with islands, some of which float in the sky. Due to the unique nature of this planet, it travels through space and sometimes passes near other worlds. Once it made its way through our own system and caused the Great Flood. Its oceans were pulled down by our own gravity, thus causing that ancient tragedy.

We are then shown the future state of our universe. Another galaxy is passing through our own. Many solar systems are being destroyed as planets and suns collide. Into this cosmic hell journeys the Space Cruiser Yamato. Its mission, to discover the potential threat to Earth that this disaster represents, and to check the status of inhabited planets that are threatened.

They reach New Gamilon, home of

their old foe DESSLOCK, only to find it abandoned. A vast sea of fire is coming toward the planet and they barely escape it by warping blindly into space. They arrive in a distant system where they find a planet that has been mysteriously flooded. The seas have risen, flooding the continents and destroying all of the cities. A scan of the planet reveals one lone building in the process of being consumed. The captain of the Yamato, KODAI SUSUMU (Derek Wildstar from *Star Blazers*), orders the crew to make a rescue attempt.

The rescue however, is a failure. There is only one survivor, a small boy. Then, as the crew makes ready to leave, they are attacked by an unknown enemy.

A fleet of ships and an asteroid citadel have been hovering out of harm's way while they watched the destruction below. These are the military forces of the dead world, called Uruk. Those who were allowed to flee the destruction were the rich and the powerful. They had no qualms about leaving the civilian populace to die. When they witness the Yamato's intervention, one of their generals, LUGAL DE ZAHL, orders that the Yamato be destroyed.

The Uruk fleet fire their "hyper-motion" missiles at the Yamato,

which is struck and falls toward a small moon. Deadly gasses fill the ship, causing the crew to fall unconscious. The Uruk fleet leaves the system, not witnessing the Yamato pull out of its decaying orbit and warp toward Earth.

The Yamato, when confronted with the situation, acted on its own to preserved the crew. It makes its way back to the home docks, where the Earth Defense forces enter and discover the crew barely alive. YUKI KEI (Nova), fiancee of Captain Kodai, becomes distraught when she finds her lover apparently dead. She nearly commits suicide, but thankfully, the Navigator regains consciousness just in time to prevent her.

Meanwhile, the Uruk forces have been looking for a suitable world to colonize. After a short scan of the Galaxy, they discover the Earth and decide to make it their own. They send a small force to test our strength, and discover that we are apparently helpless against their "hyper-motion" missiles and advanced warp technology. Even so, they realize that it would take a long, exhausting amount of time to wipe out our population.

They decide to warp the planet Aquarius next to Earth, causing the same kind of flood that wiped out

their planet. Apparently they were taken by surprise, and were unable to prevent it in time. Now, however, they plan to move Aquarius into our system, causing a similar tragedy.

At this point the crew of the Yamato makes ready to return to space and fight these brutal foes. To their surprise, the ship is to be captained not by Kodai, but by the original Commander, AVATAR, who was presumed dead. It seems he was in a coma all these years and has now returned to active duty!

They manage to defeat the forces of General De Zahl, but then learn of the approaching world which threatens the Earth. They make their way to Aquarius where they meet the spirit of the planet. She informs them that her planet travels through space, bringing water to parched worlds. She warns them of the terrible disaster that will occur if the Uruk manage to move her world next to the Earth.

She offers them what little help she can, but she tells them that their courage and determination will be the deciding factors that save the Earth. Once she gives her message, she fades away, leaving the crew to ponder her words. They don't have long to think because they discover the Uruk fleet waiting nearby.

A battle is joined and they make their way to the fleet's Asteroid base. Fighting his way to the Command center, Kodai confronts the ruler of



## Space Cobra

#1: "Rebirth! The Psychogun Returns"

A man named JOHNSON is rudely awakened by his robot butler, BEN. After discovering that it is Sunday, he can't get back to sleep, and decides to spend his last bit of credit on a "Trip Movie."

At the Trip Movie Corporation, the hostess asks him what kind of a trip movie he would like to see: A spy film? A western?

"Naw," says he. "Do you have any movies where I can be a superman with an expensive space cruiser full of sexy women and kill a whole bunch of space monsters?"

"The stupidity of your request is beyond me!" she exclaims, "but I'll see what I can do . . ."

The film (during which Johnson will believe that he is the hero) is about an outlaw adventurer named

COBRA. He travels the spaceways with his robot companion LADY and fights both the Galaxy Patrol and the evil PIRATES GUILD. Cobra is aided by the PSYCHOGUN, a mysterious weapon grafted to his arm.

The Pirates Guild attempts to kill him, but to no avail, so a Guild Lord named BAIKEN is sent to recruit him. Cobra refuses to join, and even shoots Baiken in the eye for all the trouble he has caused him.

For that action, the Pirates Guild places a huge bounty on his head. He is never seen again, and everyone assumes that he is dead . . .

After experiencing the trip-movie, Johnson feels wonderful: it's as if a great weight has been taken off his mind. He decides to go to a casino, and when the security men try to

stop him, telling him that the place is private, he says "I don't need a membership card — I am Cobra!" He is left alone to gamble and soon amasses a fortune. As he leaves, he is informed that the owner of the casino wants to meet him.

Johnson is escorted to the main office, and, as he enters, he is shocked to see that the man behind the desk is Baiken! When Baiken asks Johnson who he is, he blurts out, "Cobra . . ." Baiken does not seem to know the name, and merely congratulates Johnson on his winnings. He says that his name is Jack, and he owns the casino. As Johnson is escorted from the room, "Jack" pours himself a drink, and shudders. "That guy really scared me — if he was Cobra, we'd be in big trouble!"

The men take Johnson to the basement and tell him that he is going to die. They beat him up, but as they prepare to shoot him, his arm explodes and a strange beam of light shoots out and kills both of his opponents. Johnson flees home, not knowing what to do.

Baiken's robot bird has seen all, however, and flies to Baiken, screaming, "Psychogun! Psychogun!" Re-

alizing that Johnson must really be Cobra, Baiken sends his men after him.

Meanwhile, Cobra's memory is returning, and he realizes that he had changed his entire identity to try and escape the Guild contract assassins. Now, three years later, he has come out of hiding.

Baiken shows up and gets the drop on Cobra. Smiling, Cobra points to

his damaged robot, saying, "Before you kill me, let me introduce my partner . . . Lady!" Baiken is forced to flee for his life — and now that Cobra and Lady are reunited, they decide to take up their adventures where they left off.

Baiken is not finished yet; and he comes after them one more time . . .

(Trans. courtesy of James Hudnall)

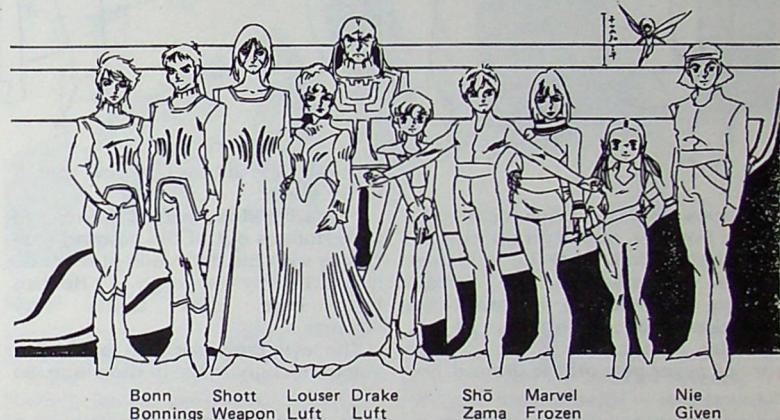
### Aura Battler

### Dunbine

#1: "The Holy Warriors"

A young motocross racer, SHŌ ZAMA, is riding home from the racetrack when a couple of goons try and force him off the road. He "escapes" through the rather surprising expedient of vanishing into thin air. When he regains consciousness, he discovers that he has been transported to BYSTON WELL, via the "AURA ROAD" — a pathway between the two worlds which can only be opened by the powers of the MI-FELLARIO — Byston Well's indigenous race of fairies. Shō and two others have been brought to Byston Well by SHILUKI, a Mi-Fellario enslaved by DRAKE LUFT, who seeks dominion over all Byston Well.

Shō is told by BONN BONNINGS that he is needed to operate one of the huge war robots (AURA BATTLERS). Earth humans have the



Bonn Bonnings  
Shott Weapon  
Louser Luft  
Drake Luft

Shō Zama  
Marvel Frozen

Nie Given

especially powerful "aura" necessary for effective operation of the Aura Battlers. These machines are the invention of SHOTT WEAPON, a robotics engineer from Earth's future who was one of the first humans to be brought to Byston Well.

That night, at a celebration given in honor of Drake Luft, Shō sees an Aura Battler in action for the first time — and unexpectedly, he also sees one of the enemy — NIE GIVEN. Later, as he tries to sleep, the juvenile Mi-Fellario CHAM FAU slips

into his bedroom and berates him for fighting on Drake Luft's side. Shō's confusion and doubts grow when, the next day, a routine training mission puts him face to face with MARVEL FROZEN, another Earthling and one of KING GIVEN's warriors. Her attempts to persuade him to switch sides are futile, as Shō still prefers "the devil he knows" to the one he doesn't. But the seeds of doubt have been planted . . .

Writer/Director . . . Yoshiyuki Tomino

### Famous Detective Holmes

#10: "Dogfight Over the Straits of Dover"

(Editor's note: This is a great TV series by Miyazaki Hayao, the writer/director of *Nausicaä*, *Cagliostro Castle*, and others. Don't be put off by the "funny animal" characters — this is good stuff! Highly recommended!)

It's a peaceful morning... until a plane crashes in Holmes's back

alley. His housekeeper, Mrs. Hudson, demonstrates unusual decisiveness and nerve, saving the pilot's life. But he seems to know her — "Mariel It's you!"

Watson demands to know how the pilot — TOMMY — came to know Mrs. Hudson. Tommy tells them that the newlywed Hudsons — Marie and Jim — took flying lessons at the aero-

drome he frequented, until Jim was killed in an accident. He also tells them that the English Government is attempting to start up an airmail service between London and Paris, but they've been plagued by constant disaster — the planes invariably crash, and the government is about ready to scrap the whole idea.



Holmes



Watson



Prof. Moriarity



Mrs. Hudson

Holmes discovers evidence of sabotage, however, and is on the case...

Moriarity (that black hound!) has bought up most of the airmail stamps, and stands to make an obnoxious profit selling them as collectibles — but only if the airopost service never gets off the ground. So,

naturally, he intends to see that it never does.

Moriarity wins the first round, and with Holmes out of the picture, continues with his nefarious plot. Marie warns Tommy not to go — "Holmes isn't here, and that's very strange . . .!"

The evil Professor has planted a vial of nitroglycerine in the plane. So

even if the sabotaged aircraft somehow makes it across the Channel, the plane will surely explode when it touches down!

But Holmes is not so easy to put out of action, and the chase is on . . .

Good triumphs (Yayyy!), but Professor Moriarity is not finished yet. It seems that the government plans to open a subway . . .

### *The Super Dimension Century Orguss — "Moohm's Dream"*

(Editor's note: This video is a compilation of several TV episodes, and therefore moves a little quickly. So, if you get a little confused, don't worry; so did we . . .)

The little android MOOHM explains about the world she lives in — after the explosion of a 'space/time' bomb, one hundred alternate worlds were combined as one. The two leading races are the peaceful EH-MAAN, and the warlike CHIRAM.

Moohm is in love with KEI, a soldier from Earth who was caught in the explosion and transported through time to this world. He is "adopted" by a group of gypsy Eh-maan and helps them fight off the enemy Chiram forces, who would love to get a hold of Kei and his valuable military knowledge. Kei is fond of MIMSEY LAARZ, a seventeen year old Eh-maan girl. Mimsey, however, is ambivalent in her feelings towards Kei.

After enduring a rather painful display of affection from Moohm, Kei battles the Chiram with his usual success.

Mimsey plays a game of tennis, and Kei is subjected to some racial prejudice from Mimsey's Eh-maan boyfriend, SLEAY. Kei finally gets disgusted with the whole thing and tells the Eh-maan to work it out amongst themselves.

Moohm is still solicitous about Kei's burn, although Kei doesn't seem to appreciate her concern. Anyway, she has been spying on Mimsey and Sleay, and she takes Kei to listen. Sleay is astounded that Mimsey could like an alien creature, but she replies sharply, saying that she likes Kei a lot — she might even love him.

Mimsey finds Kei brooding in the corridor, and says that if he wants to talk, she'll be in her room. But when Sleay knocks at the door, she mistakes him for Kei . . . and the two

talk about the past. Finally, he blocks the door sensor with his pendant, effectively locking it, and says, "You'll just have to be happy by yourself . . ."

When the Chiram next attack, Sleay is injured, and Mimsey nurses him back to health. Even Kei grudgingly admits that Sleay "did a good job."

The giant aircraft ORGUSS hides from the Chiram, using SHAYA's jamming device, and Sleay's condition continues to improve. Shaya is pleased to see Mimsey and Sleay back together again, and suggests that perhaps Mimsey shouldn't see Kei anymore.

Moohm is still ignored by Kei, who goes to give Mimsey a hand with some offloading. Mimsey asks Kei how he feels about Moohm, but he just laughs — "Hey, I don't have a 'Lolita complex,' you know. Why do you ask? Are you jealous?" Just before he leaves, he finally tells

Mimsey that he loves her, but she replies sadly, "I can't return your feelings right now . . ."

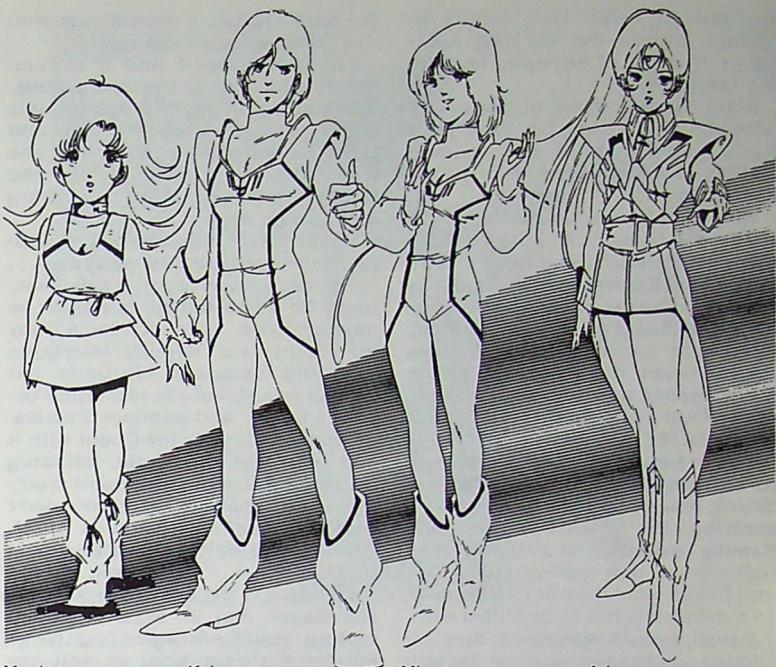
In a spasm of insensitivity, Kei asks Moohm to sound out Mimsey's feelings for him. But poor Moohm makes excuses, saying that the war is on and they have no time for such things . . . "Anyway, you can just go ask her yourself!"

JABI tells Kei the truth — that Moohm is hopelessly smitten with him — and so Kei heads off to talk with her. Instead, he overhears her and Mimsey talking about him. Mimsey claims she doesn't *really* like Kei; in fact, she's trying to give him up. "You're lying!" claims Moohm, suspiciously. "Honest," reveals Mimsey, "I'm not really serious about him; he has maybe 2% of my feelings . . ."

This news does not sit well with Kei, who rages, then shrugs, "Ah, well . . . I have more important things to worry about."

The Chiram attack just as the Orguss is about to cross one of the trans-dimensional borders. There is concern that Kei will not cross the border together with them, which would result in them being separated in time and space. Simultaneously, there is some sort of space/time vortex disturbance, which is dangerous enough to send even the kill-crazy Chiram scurrying for cover.

Moohm was out collecting a special fruit for Jabi, and Kei risks



Moohm

Kei

Mimsey

Athena

everything to return and collect her from the heart of the storm.

When Kei is apparently lost, Mimsey panics and blames herself for his recent reckless attitude, and this final result of it. But Kei and Moohm are safe, and everyone is relieved.

Kei even seems to muse to himself "Well, I guess I like Moohm a bit . . ." But, as Moohm reveals, "I must tell you, though — this is only my dream . . .!"

Char. Design . . . Mikimoto Haruhiko

## Vampire Hunter 'D'

It is 12,000 years in the future . . . and the world is divided between the vampire aristocrats, the humans, and the mutants.

While out patrolling her land, DORIS destroys a marauding mutant. But she is powerless against COUNT LEE, the area's vampire aristocrat . . .

The mysterious vampire hunter known only as 'D' rides out of the storm, and is tested by Doris. She finds his abilities satisfactory, and asks him to kill Count Lee for her. She has no money, but she can offer three meals a day . . . and her body.

The next day in town, GUREKO asks for a word with Doris. He has somehow discovered that she has been bitten by the Count, and offers to hire a vampire hunter for her . . . if she will finally consent to marry him. She refuses, so he reveals her

secret to the town, resulting in a meeting by the elders to determine her fate.

By ancient law, people who are bitten by vampires are supposed to be quarantined — but the town facility maintained for that purpose has not been used for 50 years, and is now uninhabitable. Also, as the town doctor points out, the last local girl to be so confined committed suicide. The Count (who had wanted her as a mistress) then took revenge on the town and killed thirty people.

'D' finally speaks up, saying, "Why don't you wait until after I kill the Count before you make plans?" However, the prevailing opinion is that Count Lee cannot be killed. Doris swears that if 'D' fails, she will kill herself and let the Count take his revenge on the town once again.

Word of Doris' condition has 'D'

spread like wildfire amongst the townsfolk, and they refuse to have anything to do with her. 'D' offers words of encouragement to Doris' brother, DAN, "You must help your sister to be strong."

'D' examines a sword once owned by Doris' father and is spoken to by a mysterious voice, which says, "You have not been yourself lately . . ."



are you in love? That would be strange, indeed, for you have never before thought of anything but killing vampires."

Doris thanks 'D' for his help, and tells him that Count Lee is at least 5,000 years old... maybe even 10,000. "He could be a difficult opponent, then..." muses 'D'.

When the house is approached by the forces of evil, 'D' puts Doris to sleep with a touch and faces the attack alone. Count Lee plans to marry Doris, and has sent both his daughter RAMIKA and one of his retainers, REIGIN, to collect her. But Ramika doesn't want her father to marry a commoner and therefore intends only to kill Doris, in direct defiance of her father's orders.

Reigin's mutant power allows him to curve space — as 'D' discovers. Seeing how quickly 'D' recovers, and spotting the jewel on his belt, Ramika realizes 'D' is a "danspiru" — half-human and half-vampire. She and Reigin retreat for further orders, as a danspiru is not to be trifled with.

Count Lee is surprised and intrigued, and plans to draw 'D' into his castle. Ramika has been confined to her room where she prays to Count Dracula (who is now considered a god by the vampire aristocracy). "My father must never marry a commoner!" she swears...

'D' fights his way into the castle, but is trapped and held by the Count's three Lamia (snake women).

The doctor warns Doris not to fall in love with 'D', saying, "He has his own fate to follow." Count Lee's forces show up and collect Doris, taking her to the castle.

There, the Count informs her that they will be married tomorrow. "And don't expect your precious vampire hunter to save you..." The Lamia continue their efforts to extract 'D's soul. Most people only last for about two or three minutes, but he has lasted for over three hours. "Only because he is a danspiru," says the Count. Doris is horrified to discover that her beloved 'D' is half-vampire...

'D' escapes the Lamia, and is taunted by the mysterious voice (actually produced by a weird symbiont living in his left hand) for not being able to control the vampire side of his nature. 'D' is annoyed: "Silence! Or I'll cut off my arm and say goodbye to you!"

'D' and Doris escape the castle, but Count Lee is far from finished.

He sends Reigin a special weapon: the "Time Deceiver Lamp."

Dan is kidnapped, and 'D' is commanded to come to the castle alone, if he wants Dan back. 'D' realizes it is merely a plot to separate him and Doris, for without his protection, she would be easy pickings for the Count's servants. Still... nothing else can be done.

Reigin faces 'D', but the secret weapon seems to be a dud; or a fake...

The doctor has found a safe sanctuary for Doris but he is not as he appears to be... in fact, he is a spy for Count Lee. Ramika intercepts him, and intends to kill Doris, but Gureko has stolen the real 'Time Deceiver Lamp', and subdues Ramika. He plans to destroy the Count with it and then loot the castle, following which he will seize power and marry Doris. Big plans... but they don't work out, and his reign is short. Ramika is astonished that they plan to let her go. "The strong should rule — this is the law of the jungle!" she claims. But 'D' says, "Your ancestors would not agree... things have not always been as you see them now."

Doris tells 'D' that her father was a vampire hunter, but he was forced by the townspeople to fight Count Lee and was killed instantly — so she is afraid that a similar fate is in store for 'D'. He sees her neck, and is tempted to bite... Doris says, "Go ahead... it's all right, if you want to." But he resists, saying only, "I'm sorry..."

Ramika



Reigin comes, bearing the deadly lamp, and this time, it's the genuine article. Reigin laughs, "So much for your immortality!" and kills 'D'. Strangely, Ramika feels his death, too... 'D's' symbiont is still alive, and attempts to revive him.

Ramika makes one last attempt to persuade her father not to corrupt their family line by marrying the commoner, Doris. But he informs her that she should not be such a snob; after all, she is not pure vampire herself! Ramika, like 'D', is a danspiru, for her mother was one of Count Lee's innumerable mortal wives. "Immortality is so boring," he sighs. "I must amuse myself somehow, after all."

Reigin pleads his case to the Count: "I've killed 'D' and been a good retainer. Grant me eternal life, and the hand of Ramika in marriage." But Lee is unimpressed. "You haven't done nearly enough to deserve such a reward! Wait another fifty years, and then we'll see."

'D's' symbiont wakes him in the nick of time... and meanwhile, Dan enters the castle, intent on stopping the marriage.

Reigin faces the Count, saying, "I cannot wait fifty years! I will kill you now!" But the Count is not so easy to kill, and he gloats, "I have been enjoying today so much...!"

'D' finally squares off against the Count, and despite being only half-vampire, he proves himself a deadly opponent. At the last moment, Count Lee realizes why: 'D' is the half-breed son of the legendary Count Dracula.

Ramika's foolish pride as an aristocrat refuses to let her leave her family stronghold, and so she disappears along with the castle.

There are many vampires left to kill, and 'D' continues on his eternal quest...

Screenplay ..... Kikuchi Hideyuki  
Director ..... Ashida Toyō  
Music ..... Komuro Tesuya  
Doris ..... Tomizawa Michie  
'D' ..... Shiozawa Kaneto

(Editor's note: Following the credits, there is a short *Making of Vampire Hunter D* video which includes interviews with the director and voice actors, plus a rare look inside a Japanese animation studio and a glimpse of Amano Yoshitaku's gorgeous production paintings. Stay and have a look; it's pretty interesting.)

## Area 88

### Act II: "The Terms of the Wolves"

(Editor's note: This brilliant sequel to *Area 88* — Act I (see Sunday, 1:00 am) is confidently directed by Torikai Nagayuki — someone I think we're going to see a lot more of. The dogfight action sequences are unbelievable . . .)

Fed up with waiting, SHIN tries to steal a plane and escape from Area 88. But the management has foreseen such actions, and hired three toughs to prevent these attempts. They intend to beat up — perhaps even kill — Shin, but his friend MICKEY saves him.

The base commander, SAKI VASHTAL, denies having instructed them, and even expresses sympathy for Shin — "At least you have a reason for fighting . . . my father is the leader of the rebel faction fighting against our government. Am I fighting to kill my own father . . .?"

Mickey tells Shin that maybe he shouldn't be so eager to get home — when he was fighting in Viet Nam, he couldn't wait to get back to New York . . . but when he finally did return, something was wrong. Viet Nam had changed him . . . "I have to fight, now. And in Area 88, you have become like me — a killer."

RYOKO's father wants her to get married, because he is getting old. "Please don't wait for Shin — it's obvious that he has deserted you."

Meanwhile, KANZAKI continues his plan to take control of Yamato Airlines . . . by buying up stock, and attempting to persuade Ryoko to marry him.

Ryoko slaps down Kanzaki's proposal — "I hate you!", and flees the

Shin



Ryoko

room. While trying to calm herself down, she spots a picture of Shin in *Life* magazine. She phones World Press International, trying to contact the photographer — "Rocky" — but finds out that he was recently killed on location in the Mideast.

Ryoko's friend, the secretary, has a relative who's an expert on the Mideast wars, and it turns out that he has heard a story about some Japanese pilot being forced to join the Foreign Legion.

Ryoko wants to check up on the story and plans to stop over in Tel Aviv on her way home from Paris. But Kanzaki has squealed to her father, and she is temporarily intercepted.

Kanzaki has had enough of the apparently indestructible Shin, and arranges to have him killed. On his return to the hotel, he remembers how he and Shin shared the same background. But somehow Shin was always a step ahead of him in everything — and Kanzaki's resentment has only grown over the years.

A new pilot shows up at Area 88 to replace Bakshi (who crashed with Rocky on board) — the legendary "CHARLIE THE PHOENIX."

Ryoko and Saki share the same plane — it has a stopover in Tel Aviv on its way to Tokyo. But two bombs have been planted on the wings, and they are set to explode in three hours, or if the plane descends below

3,000 feet. Kanzaki suspects that Saki had something to do with it, but Vashtal gets Shin and Mickey to remove the bombs, and says to Kanzaki "If you wish to thank your saviors, they are Mickey Simon and Shin Kazama . . ."

Area 88 faces a new threat in the form of a group of mercenaries — "WOLF PACK."

During the battle, Charlie tells Shin that he's been hired to kill him — "No hard feelings, eh? It's just business . . ."

Shin crashes, but survives, and fueled by his desire to make it back to Japan and Ryoko, he staggers into the desert, hoping to find a friendly settlement.

But fate has dealt Shin a cruel hand . . . and he hears the voice of Saki reiterating the terms of his contract — "There are three ways to leave Area 88 alive — One: you can somehow survive the three years. Two: you can build up a credit of \$1.5 million by destroying enemy tanks and planes, etc. Three: you can somehow escape . . ."

Original Story and Comics .....  
..... Shintani Kaoru  
Screenplay ..... Sakai Akiyoshi  
Shin Kazama ..... Shiozawa Kaneto  
Kanzaki ..... Yasuhara Yoshito  
Saki Vashtal ..... Shigaki Tarō  
Ryoko ..... Tamagawa Sakiko



## Night on the Galactic Railroad

(Editor's note: If your tastes run to giant robots hitting each other, steer clear of this movie. But if you enjoy a thoughtful, lyrical film with superb direction, an intelligent script, and a captivating soundtrack, this one is for you. The animation is gorgeous and of the highest quality — your memories of this movie will return to haunt you again and again. However . . . it is rife with symbolism and allegory, and any attempt to explain it in detail would leave room in this book for little else. The following synopsis is merely a simple description of the surface events; please feel free to draw your own conclusions about the deeper meanings! The original story, "Ginga Tetsudo no Yoru," is a highly respected fairy tale written in the 1920's by Miyazawa Kenji, a famous Japanese literary poet. Highly recommended!)

The voice of the teacher we will soon meet asks, "What do you think the Milky Way Galaxy is made of . . . ?"

• • •  
*The Classroom of Stars.* In the school house, the teacher asks GIOVANNI that question . . . but the poor daydreamer can only stand there in embarrassed silence. The teacher then calls on CAMPANELLA, who, to everyone's surprise, doesn't answer. This is only because he feels sorry for Giovanni, not because he doesn't know. After all, Campanella's father is an astronomer.

The obnoxious black cat, ZANELLI, says that Giovanni has been acting a little bit vague ever since his father went away, then speculates that this is because his father is really in prison, not just on a fishing trip. Giovanni takes offense at this, of course, but their scuffle is ended by the bell. School is out for the day and the teacher reminds them that tonight is the Star Festival.

After class, the teacher tells Giovanni that many of the school's finest biological specimens were donated by Giovanni's father. He also encourages the shy little cat to go and play with the others, but Giovanni's family is poor, and he has to leave right away and report to work at his part time job.

• • •  
*Printers.* Giovanni apologizes for being late, then puts in a long, hard shift, receiving just a single coin in return.

Home. On his way home, he stops to get some groceries and bumps into a stranger, who says, "This ticket is very important. Without it, I can't ride on the train."

At home, he talks with his mother, telling her that everyone at school teases him about his father . . . except Campanella. She says that this is probably because his father and Campanella's father are old friends.

After Giovanni describes the toy train that Campanella has, his mother asks him if he will be going to the Star Festival. "Oh, certainly . . . and I'll pick up some milk for you on my way back."

• • •

*Centaur Constellation Festival Night.* Giovanni meets Zanelli, who again goads him on the subject of his father's absence.

At the Square of the Cross, he observes the festival gathering, but doesn't join in. Instead, he leaves to pick up the milk. At the dairy, he is asked to try again a little later, so he returns to the festival. But when he is once again taunted about his father, he flees.

• • •

*The Post of Tenkirin.* On a distant hill, he broods and contemplates the Milky Way. But something strange is out there . . .

• • •

*Galaxy Station.* He boards the spectral train and is soon joined by Campanella, who says, "Everyone ran, but I was the only one who made it." Giovanni notices that Campanella is wet, but soon forgets in his delight over the wonderful map Campanella has brought. "It's so nice that we are together," Giovanni comments happily. "I certainly didn't expect it."

Outside, the fields have already passed into their fall colors.

• • •

*Northern Cross.* Campanella muses to himself, "I wonder if my mother will forgive me . . ." but refuses to elaborate, saying only that he would do anything to assure his mother's happiness. "Still, everyone must follow his heart's desire . . . so I think she will understand, and forgive me."

• • •

*Pliocene Seashore.* The train makes a stopover, and the two cats decide to go exploring. Bravely, they go farther and farther, following the signs to the Pliocene Seashore. There they

pick fossilized giant chestnuts out of the strange crystalline sand, and they meet an old archaeologist. "Those nuts are 12 million years old," he tells them. They worry about being late for the train, and hurry back. "We ran 12 million years in just one minute!" grins Campanella.

• • •

*Birdcatcher.* Back on the train, they are joined by FOWLER, a bird catcher. He offers them one of his birds and says, "I just caught plenty, so please help yourself." Giovanni is surprised to find that it tastes like candy.

Fowler talks to a new arrival: the Black Cat, another bird catcher. They discuss business for a while, agreeing that it has been a good year. Fowler gets off for a few minutes, and returns with a fine haul of snowy egrets.

• • •

*Blind Radio Technician.* Giovanni and Campanella help the old, blind cat to his compartment where he tells them of the mysterious message he has been hearing for so long, yet can never quite completely make out. He dictates the bits and pieces he can understand, and Campanella writes them down on a scrap of paper.

• • •

*Albireo Observatory.* They puzzle over the strange fragments until an old lady tells them that it is Hymn 306. She also adds, "It means someone is going to die . . . but only Albireo Observatory knows who it will be. We could ask them, but of course no one would answer . . ."

• • •

*Giovanni's Ticket.* The conductor makes an appearance, looking for everyone's ticket. Giovanni panics, but finds that he does indeed have one; and it's no ordinary ticket, but a rare round-trip voucher.

Fowler disappears, and Giovanni regrets not having talked to him more: "But he made me feel a little nervous . . ."

• • •

*Apples.* They awaken to the smell of apples, and are soon joined by two young children and their tutor. "The ship we were traveling on struck an iceberg," he explains, "so we decided to take this train."

The two cats witness the destruction of the ship (almost certainly the *Titanic*) and hear the tutor tell of his attempts to save the children. "I was impressed by how strong the parents

were... some even let their children go and stayed behind themselves. It must have been a great sadness for them..."

"Who knows what happiness is?" comments a new passenger. "Oh, I think we know," says the tutor, wistfully, "but sometimes we have to experience sorrow, too."

The new passenger offers them some unique apples: "I got these in the place where wishes come true."

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*New World Symphony.* The sun shines again, and the train momentarily comes to rest at a station surrounded by corn fields. They hear the "Coming Home" movement of Dvorak's New World Symphony and see the young Giovanni, at peace in this pastoral landscape.

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*Scorpion Fire.* They see a distant fire, and the young girl identifies it as the eternal flame from a burning scorpion. She tells them the ancient legend: "A certain scorpion enjoyed life, as its deadly sting made it the lord of all it surveyed. It cared not at all for the smaller insects, and ate them whenever it pleased. But one day, a weasel came by and casually kicked the scorpion into a well. Before it drowned, the scorpion felt sorry for all the insects it had killed and eaten and asked the gods not

to let it die pointlessly. 'Even if my punishment is to burn forever in bright beauty, I won't mind! So he became a brilliant red flame, and rose into the sky where he can see the world always.'

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*Southern Cross.* They hear the sound of the Star Festival coming from Centaur Village. "This is where we must get off," says the young girl. "This is our paradise."

"Finally, it's just us two," sighs Giovanni. "And I'll travel with you as far as you go! But where are we going?" "I don't know," admits Campanella, sadly. "But we will be together," says Giovanni. "Won't we . . . ?"

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*Coal Sack Nebula.* Campanella looks out the window at the terrifying pit, but sees instead a beautiful field. "Oh!" he says with joy. "That is the real paradise . . . and I see my mother there!" Giovanni is baffled; he sees only the darkness of the Coal Sack. "B...but we'll go together, right?" he says hopefully, then looks around to find Campanella gone.

\*\*\*

*Black River.* Belatedly, Giovanni realizes that his mother has not yet had her supper. He stops off for the milk, and as he runs through town on his

way home, he is stopped by a classmate. "Oh, Giovanni, it's so terrible! Campanella jumped into the river! Zanelli was watching the lights on the water, and dropped his melon into the river. He went in to get it, and started to drown. Campanella jumped in and saved him, but . . . but . . . Campanella fell back in and no one has seen him since!"

Giovanni races to the river bank, where he watches in stunned silence as the searchlight beams play on the dark waters. One of the village elders speaks to him, asking if his father has returned yet. "No? Well, the fishing has been exceptionally good this year, so you can expect him back any day now. I just spoke to him recently, so I'm quite sure of this."

Giovanni realizes that he knows where Campanella is . . . at the edge of the Milky Way. "Even if I had to burn brightly, like the scorpion, it would be worth it if I could be with Campanella, now," he thinks. "I promised to travel with him forever, but . . ."

Original Story . . . Miyazawa Kenji  
Screenplay . . . Hetsuyaku Minoru  
Music . . . Hosono Harumi  
Director . . . Sugii Kizaburo  
Giovanni . . . Tanaka Mayumi  
Campanella . . . Sakamoto Chinatsu

## Megazone 23

### Part One

While out riding and raising hell, SHŌGO bumps into YUI, a professional dancer. Despite an unpromising beginning, Shōgo manages to get her phone number. That night, he and his friend go out with a couple of girls — MAI and TOMOMI — while Yui works at the TV studio. After Shōgo drops off his date, he goes to meet his friend SHINJI, who had asked Shōgo to see him. Shinji has been working as a test rider for . . . well, that's what he wants to tell Shōgo about. Shōgo is stupefied by the motorcycle Shinji has "borrowed" — a make Shōgo has never heard of: BAHAMOUD. Meanwhile, Shinji's erstwhile employers have tracked him down and don't want anyone talking. In the ensuing gunfight, Shinji is killed and Shōgo escapes with the Bahamoud . . . to the great displeasure of the bad guys.

Shōgo's friends suggest that he



Shōgo

return the bike, but he is convinced that he would be killed if he tried, and refuses. He contacts Shinji's company and is eventually told that Shinji has "gone to America for a few months."

Yui lives with Mai and Tomomi — as Shōgo finds out when he finally phones her. He tells her about the bike, and says he's going to phone the "EVE INFORMATION SHOW" and go public with the bike's existence. He tries to do so, but when asked his name, he fumbles, and blurts out "Uhhh . . . Bahamoud Six . . ." This causes the censorship computers to bump the program off the air (unbeknownst to Shōgo). Eve continues to talk to him as if they are still broadcasting, keeping him occupied until he can be caught.

When they finally catch up with him, he proves to be a force to be reckoned with, and Shōgo discovers

just how unusual the bike really is. Afraid to go home, he phones Yui and asks to store the bike at her place. Once there, she tells him that none of his conversation with Eve was broadcast.

Yui says she can't afford to live alone, so she shares her place with Mai, a rock singer, and Tomomi, a film director. Shōgo and Yui go for a walk in the park, finding out about each other. She invites him to watch her work, but ends up leaving him and going to a hotel with an influential producer.

Shōgo hears the name of the hotel, and follows them there. Using the bike's sophisticated surveillance gear, he spies on Yui, discovers what's going on, and "rescues" her — for which she is only half grateful — "I was going to get the lead role in his next movie!" "I bet . . ." sneers Shōgo.

Tomomi talks to Shōgo and reveals her plan to make a movie starring Yui, Shōgo and . . . the bike. He figures that's an ideal way to publicize the bike, and they head out to scout locations. Naturally, the bike and Shōgo's, uh, "enthusiastic" riding attract the attention of the police, and while escaping them, the bike triggers a secret elevator. They are carried down, then as the gravity changes direction(!), the elevator flips over, carrying them "up." Their destination proves to be a "city beneath the city," largely composed of a huge supercomputer — BAHAMOUD.

Shōgo tells Tomomi to leave, then sets out to find some answers. He travels into the heart of Bahamoud (which is freezing cold due to the near absolute zero temperature of the superconducting memory) and is soon fighting for his life, both in the underground city, and . . . in space?

Getting one of the soldiers ("B.D.") at his mercy, Shōgo demands some answers, but doesn't like the ones he gets . . .

It seems that they are all living in a giant spacecraft. Bahamoud is the computer that controls all aspects of the city's operations . . . and that includes the lives of the inhabitants. For five hundred years, using mind control techniques via television, etc., Bahamoud has kept the civilians in the upper city blinded to the fact that they are living in a generation ship. But the soldiers in the undercity have always known, and they have fought a subtle war to

Yui



gain control of Bahamoud. The end of that 500 year struggle is in sight, and just in time. Though they have been lucky, the years of peace are over for the denizens of Megazone 23. The enemy has tracked them down, and will arrive at any time!

The army has been preparing and building up weaponry, but soon they will need recruits from the civilians. If they control Bahamoud, they control the civilians . . . Shōgo is furious to learn of all the deceptions, but really doesn't know what to do. He spares B.D. and returns to the surface city.

That night, Tomomi outlines her plans for the movie. Shōgo bitterly suggests that the plot concerns

humans who are living inside a huge spaceship controlled by a computer called Bahamoud . . .

We discover that B.D. is actually of rather high rank, and as the army programmers approach total control of Bahamoud, he plots to overthrow the current leaders of the military.

Hoping that Eve can help him, Shōgo sneaks into the TV studio, but discovers that she is merely a computer simulacrum produced by Bahamoud. Frustrated, he gets on the phone and manages to get in contact with B.D. Again, he threatens to go public. "Just try it!" he is told.

Bahamoud contacts him, in the guise of "Eve," and asks for help. Eve tells Shōgo that 500 years ago, in the late twentieth century, aliens invaded Earth. Some people managed to escape in huge "generation ships." Succeeding generations were kept in the dark, using recent developments in computer simulations, sophisticated brainwashing techniques, etc., about the realities of their situation — and they were frozen into the twentieth century, never advancing. "Help me!" Eve cries, "They are invading me . . . ! But what can Shōgo do?

Shōgo finally tells Yui everything, but as he does that (and other things . . . ahem!) the army takes over Bahamoud — and begins brainwashing the civilians into a more martial frame of mind. The time has come, and B.D. leads his coup, even as the enemy from KIRA planet finally attack.

Shōgo's last hopes of an expose' are shattered when Tomomi is sanctioned by the "New Order." Furious, he sets out to destroy Bahamoud, but it's a hopeless gesture. He fights B.D., and is soundly beaten . . . but his life is spared.

Mai, destroyed by Tomomi's death, goes back to her father, a high governmental official. Yui, her world changed forever by recent events, can only watch her leave . . . and wonder what the future holds for her and Shōgo . . .

(Editor's note: Following immediately will be *Megazone 23: Part Two*, or see it on Monday at 4:30 pm!)

Director . . . . . Ishiguro Noboru  
Screenplay . . . . Hoshiyama Hiroyuki  
Shōgo . . . . . Kubota Masato  
Yui . . . . . Kawamura Maria  
Tomomi . . . . . Tominaga Mīna  
"B.D." . . . . . Shiozawa Kaneto

## Space Adventure Cobra

Subtitled in English.

(Editor's note: Based on the popular comics by Terazawa, this is a film guaranteed to delight fans of *Star Wars* or *Raiders of the Lost Ark*. The director is Dezaki Osamu (*Golgo 13*), one of the best action directors around.)

Katherine      Cobra



Cobra



Lady

## The Angel's Egg

(Editor's note: A visually stunning film from perhaps the finest director in animation today, Oshii Mamoru (*Urusei Yatsura 2*). It is, however, a film that is not so much to be understood as experienced. This synopsis was prepared from the *Angel's Egg* guidebook published by *Animage Magazine*, and is presented here without comment.)

### The Story

A girl dreams that an Egg will hatch, and it will become a Bird/Angel. A Boy searches his half-remembered dream . . . was it about a Bird? The Girl and the Boy meet by chance in an uninhabited town where only they are real. In this shadow land, they are the last human beings who exist. But . . . did a boy really meet a girl? Perhaps they only met in their dreams . . . No! They *did* meet each other . . . to declare their dream's insolvency.

This is such a fable . . .

A Girl. The Girl slept in the shadow of a monstrous and decaying planetarium. At sunset, she awoke and was holding an Egg. Looking like a pregnant woman, she went into the town.

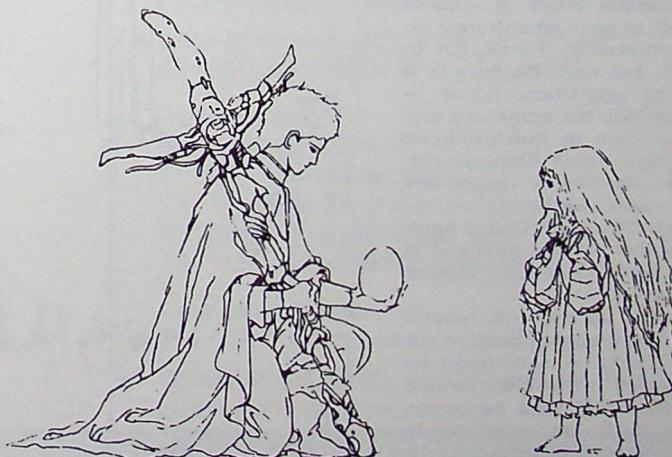
Day after day, she continued her routine, but she never met a soul.

\* \* \*

In the Town of Fish. The place where she walked was a town where water flowed under the stone pavement. The entire facade of the building was carved in the shape of a monster fish, and the ghostly shadow of the past awaited the final appearance of

that fish. Then . . . finally, the Girl met a person.

In that frozen moment when they met, the Girl was consumed with a sick dread. Overwhelmed with anxiety and insecurity, she vanished from his sight. Overcoming her timidity, she cautiously looked for him . . . but he was gone. She stood in the deserted street, then returned to her



daily routine. In an abandoned store, she took a jar of jam from the shelf, and placed it in her bag.

*The Notice of Impregnation.* The Girl left the Egg, and wandered down the steps and through the silent ruins. She rested for a time, then returned for the Egg. A Boy was standing there, holding the Egg. He resembled the angel Gabriel, from whom Mary received the news of her impregnation with Christ. "You must keep this precious thing inside you, or else you may lose it," he said, and returned it to her. "What is in that Egg?" "I can't let you know anything about it," she said, "Because I don't know you."

*Fossil of an Angel.* They returned, but the Girl still believed that the Egg would become an Angel/Bird. She led the Boy to the place where the angel became a fossil.

"I have seen this same tree before," he said. "It was long, long ago . . . under a dull and angry sky, full of the sound of thunder — the tree was born from that black



horizon. It drew all the energy from the earth, and stretched skyward to capture . . . capture something . . . oh, yes! It captured the giant Bird that still slumbered in the Egg! I have been there always . . . in this dream." "What happened to the Bird?" asked the Girl.

The Boy had forgotten where he had come from, but he remembered

the Bird and searched for it always. "Perhaps we are but the memory of the people who disappeared — like that fish — uncountable aeons ago. The reality is that no one exists in this world anymore . . . there is only the endless rain. The Bird may never have existed . . ."

... finally, after seven more days, Noah released the dove; but she did not return unto him again.

— The Bible

"Who are you?" the Girl asked, but the Boy only smashed the Egg, and then left . . .

There was nothing in the Egg.

Dawn . . . the Boy walked on the beach, and the feathers swirled about him like ivory waves. He carried a heavy gun shaped like a cross. He never again saw a living soul; nor did any see him.

Director/Screenplay . . Oshii Mamoru  
Character Design . Amano Yoshitaku

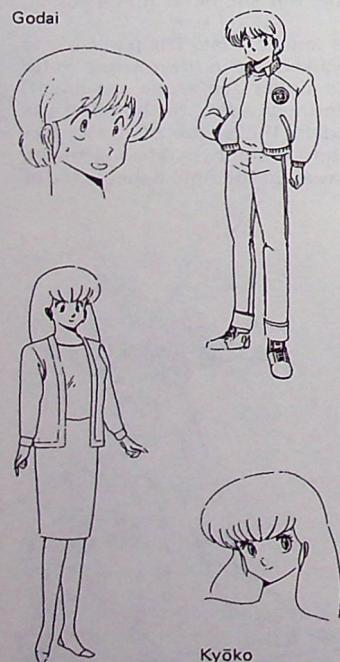
## Maison Ikoku

\*1: "Sorry to have kept you waiting! My name is Kyōko Otonashii!"

(Editor's note: This is the show that replaced "Urusei Yatsura," however, it is only an experiment. If its ratings do not match or exceed those of its predecessor, it will be canceled in the fall, and "Urusei Yatsura" will return. I'm going to be sad to see it go . . .)

"My name is YUSAKU GODAI, and I am a 'university rōnin' (a student who has yet to pass an entrance exam for a university). I really try to study hard, but . . ." He lives in a very strange apartment house — MAISON IKKOKU. His neighbors are: YOTSUYA, a man of indeterminate age, and mysterious employment; AKEMI, a shameless red-haired bombshell who works as a bar hostess; and MRS. ICHINOSE, a hard-drinking woman whose husband is usually off working in some distant corner of Japan.

Godai is fed up with his lunatic neighbors, and prepares to move out of Maison Ikoku — something he has threatened with monotonous regularity. But this time he seems serious . . . until the unbelievably beautiful Kyōko Otonashii steps into



the foyer and into his life.

"I'm the new apartment manager," she says, shyly. "The old man who used to run this apartment just said 'I am so tired . . .' and went back to his home in the country." Oddly enough, Godai's determination to leave evaporates like a snowflake in hell . . .

The next day, Kyōko moves in to the manager's apartment, and Godai wastes no time in trying to get acquainted. However, her insistence on calling him "Rōnin-san" is a little hard on his ego . . . He prepares to study for an entrance exam he has coming up the next morning, but decides to first repair the rather odd hole in his wall.

Mrs. Ichinose's son, KINTARO, meets Kyōko's dog, MR. SOICHIRO. "Geez, you got a weird name, dog," comments the young lad.

The reason for the hole in Godai's wall becomes evident as Yotsuya enters to check out Akemi's room through the peep-hole he has drilled in Godai's closet. But there's another reason for his visit; will Godai

be attending the welcoming party for Miss Kyōko? "Of course I'll attend, but only for a little while . . . I have an exam tomorrow, you know."

Akemi has a complaint to register with Kyōko: "I couldn't tell the old man who was manager, but since you're a woman . . . Anyway, Godai is a peeping tom, and spies on me every day through this hole in his wall! Could you repair it for me?" Kyōko is shocked, but has to check it out.

Godai denies everything, "It's not my fault . . . look at *these!*" he says, pointing to Yotsuya's entrance holes. Kyōko is confused, "You mean, you peek at men, too?" Poor Godai . . .

Kyōko sets to work to fix the hole, and soon everyone shows up for the welcoming party. "In my room?" screams the outraged Godai. "I have to study!" Naturally, his protests fall on deaf ears, and soon the party is in full swing.

Kyōko worries about Godai's study-

ing, but Akemi says, "Nahhh, don't worry . . . he always fails anyway!" Godai has had enough, and retreats to his closet. Kyōko feels sorry for him, but the others conceive a plan to show her what he is *really* like.

"Oh, my!" says Yotsuya, "This is great! Miss Kyōko is so drunk, she's taking off her clothes!" "Wow!" contributes Akemi. "She has such a great body! I'm so jealous!" Of course, this has the desired effect . . .

"You are all pretty tough . . ." says the embarrassed Kyōko.

The next day, as she wonders, "Can I really get along with these people?", there comes a scream from Godai. "Don't try and stop me! I'm gonna jump!" "Ahhh, don't be such a wimp," sneers Akemi. "Just because you slept in and missed your exam." "If you're gonna jump," offers Mrs. Ichinose helpfully, "find a higher building."

And if it wasn't for Kyōko, he probably would . . .

Kintaro



Akemi

Director ..... Yamazaki Kazuo  
Character Design ..... Moriyama Yūji  
Music ..... Sugiyama Takuo  
Kyōko ..... Shimamoto Sumi  
Godai ..... Futamata Kazuya  
Yotsuya ..... Chiba Shigeru  
Akemi ..... Mita Yūko

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## Urusei Yatsura (Those Annoying Aliens)

"I: 'I'm Lum, the Notorious!'"

(Editor's note: Now, you've got to bear with me — Urusei Yatsura is bizarre, but it is also highly entertaining, and offers some shrewd insights into the nature of love relationships. Urusei Yatsura is a Japanese pun that can be roughly translated as "Those Annoying Aliens." It started as a comic series by TAKAHASHI RUMIKO, but in 1982, hit TV animation — where it has run for 218 episodes! Sadly, it has just been cancelled.)

ATARU MOROBOSHI is a relatively normal high school student but has, shall we say, "overactive glands." When aliens from the planet Urusei invade Earth, they give us one chance: If our champion (chosen at random by their computers) can defeat their champion in a game of tag, they'll pack up and leave quietly. If not . . .

Anyway, Ataru is the chosen one and is forced to compete — a task made somewhat difficult by the fact that the alien champion — LUM — can *fly*. Nevertheless, Lum is also gorgeous and well-equipped to make the most of her tiger-skin bikini, so the lecherous Ataru can't *wait* to get his hands on her. There follows eight days of public humiliation for poor Ataru, as he tries . . . and tries . . . and tries. Finally, in desperation, his girlfriend SHINOBU (a lovely, demure girl, given to throwing around heavy furniture when she gets upset) offers to marry him — if he wins. So, on the final day, and shouting, "*I will be married!*" he succeeds in grabbing Lum's horns, thereby saving the Earth. However... Lum thinks that he wants to marry *her*, and accepts this unexpected offer. Ataru has had enough of Lum, though, and protests vociferously. But Lum is not easily discouraged, and so it begins . . .

### The Major Characters

ATARU MOROBOSHI — In his heart of hearts, he really does love Lum — more than any other girl — but he just can't keep his hands off other women (who, by and large, find him lecherous and unattractive). (Played by voice actor Furukawa Toshio.)

LUM OF URUSEI — Beautiful, charming, more than a little bit sexy, and totally devoted to her "Darling" (as



Ataru



Lum

she calls Ataru). Lum is also highly temperamental and willing to use any means at her disposal to keep him in line. One of these means is her natural ability to deliver a high-voltage electric shock — with the fickle Ataru a popular recipient. (Hirano Fumi)

SHŪTARŌ MENDŌ — The only son of the richest family in Japan, Mendō personifies honor, nobility, and style. Unfortunately, he knows it. Lum seems to be the only girl able to resist him, despite his desperate attempts to win her favor. (Kamitani Akira)

Mendō



SHINOBU — Ataru's ex-girlfriend, who gives up on him quite early in the series (about the same time that Lum moves into Ataru's bedroom closet!). Possessed of herculean strength when angry, she now has eyes only for Mendō — who is so busy chasing Lum that he rarely even looks at Shinobu. (Shimazu Saeko)

Shinobu



MEGANE and "Lum's Guards" — A bunch of Ataru's schoolmates at Tomobiki High, all of whom are smitten with Lum. Megane ("glasses") is the leader, and the most smitten. (Chiba Shigeru)



Megane



Jariten

JARITEN — Also known as Ten and Ten-chan. Lum's cousin and Ataru's bane. Can fly, and breathes fire — usually at Ataru. (Sugiyama Kazuko)

RYŪNOSUKE — An odd case. Her father raised her as a boy and even makes her dress like a boy. She's tough as nails, but yearns to act — and especially to dress — like a girl. (Tanaka Mayumi)

Ryū



Ran



RAN — One of Lum's old school chums. Sweet and cuddly on the outside, but oh, my! — she's rotten at the core. Is usually armed to the teeth with hidden weapons. (Inoue Haruka)

BENTEN — Another of Lum's old buddies, Benten is probably her best friend. She swears like a storm trooper and just loves to kick ass. (Mita Yuko)



Benten

OYUKI — Yet another of Lum's friends. Soft-spoken and innocent, she is Queen of an ice planet.



Oyuki



Sakura

"CHERRY" — An itinerant Buddhist monk. A major source of aggravation for everyone on the show, most of all Ataru, who is sick of Cherry telling him that he has the "mark of doom" on his face. Loves to eat. (Nagai Ichiro)



Cherry

SAKURA — Cherry's niece, the Tomobiki High School nurse, a Shinto shrine maiden, and powerful "psychic." (Washio Machiko)

## Urusei Yatsura 4 — "Lum: The Forever"

(Editor's note: Be warned — the final conclusion of a blue-ribbon panel of top animation critics (convened by *My Anime* magazine) was that they had no idea what this movie was about, exactly. It appears to make sense on the surface, but if you probe deeper, it is an impenetrable maze of baffling dialogue, misleading scenes, and red herrings of every conceivable description. Anyway, it is beautiful to look at, with great direction and lush animation. But as to what it means . . . we're afraid you're on your own with this one, folks.)

A van carrying the usual Urusei Yatsura gang roars through a tunnel, splashing water onto some exposed electrical wiring. The short circuit that ensues spreads like a malignant tumor, and soon all of Tomobiki town is dark.

Lum and the others have been at a planning session for a film Mendō has written and wishes to produce. "It's dark, so take care," he cautions Lum . . . and in the electrical grid of Tomobiki Town, something has woken . . .

The next day, Lum and Ataru walk

to school. Ataru is annoyed by Lum's avian friends, and they return the compliment. Ran speaks to them, and assures them that Ataru isn't as bad as he seems. Ran, like Lum, has an empathetic contact with animals. "But as we grow older, we understand them less and less . . ."

That evening, they all attend a cherry-blossom viewing party, in honor of the Mendō Family's 300 year old cherry tree, "Tarō-Zakura." "We have felt that this tree was our god of protection," says Mendō, "but now it is dying, and probably won't last the winter." They plan to cut it down for a scene in the movie, and graft a scion onto another tree.

Ataru feeds Lum a sour pickled plum, and takes advantage of the ensuing confusion to chase after Sakura — who has brought along some of her goblin friends. "They insisted I bring them to see this old tree . . . they say it is their old friend."

Lum hears a song coming from the heart of Tarō-Zakura, and soon everyone is lost in the beauty of the ethereal music . . .

Away from the party, Shinobu muses to herself, thinking that something has changed in Tomobiki. "Everyone has become docile, like sheep. Uncountable memories are covering the town, like plankton drifting to the silent ocean floor . . . We are all the crew of the spaceship TOMOBIKI . . ."

We are treated to a portion of Mendō's movie: A group of students, camping by a mountain lake, are set upon by mysterious killers and the only survivor flees into the hills — where he loses his way. After three days, he comes across a strange village populated by raccoon-people. Out of pity, the ailing village headmaster allows him to stay.

That night, the student (played by Ataru) overhears the trees talking. Tarō-Zakura says he is very sick, but if he dies, the evil soul that haunts the villagers will be released to work its mischief. One of the trees warns Tarō-Zakura, "Remember, if you are ever struck by a salt-covered axe, you will die instantly . . . and forever!" Cut! Megane and Ataru argue over whose incompetence was responsible for ruining the last scene.

Back to the film... "I can cut down this tree for you, but you must pay me a huge reward!" says Ataru, and with one stroke of the axe, legend becomes reality...

As the tree falls, the power fails in Tomobiki Town... and Sakura's goblin friends softly and suddenly vanish away.

Back to the film, again... "The die was cast, and so the village chief recovered from his illness. But the evil spirit rose from the bodies of the villagers and became a nightmare. The townsfolk prayed and prayed, and there occurred a miracle: The Advent of the Devil Princess! Her holy light drove the nightmare underground, never to return. That night, they held a holy ceremony for her."

Naturally, Ataru screws it up. Several hours later, the Mendō Family guards have a strange experience...

Ten finds that his friend Kotatsu Cat has disappeared, and even stranger, Lum's electric attack has lost its power!

The bizarre events continue with dragonflies appearing in April; Lum's flying speed dropping drastically; Mendō dating Shinobu; and strangest of all, Megane and his friends are actually falling in love with women other than Lum!

Lum talks with Sakura about her sudden weakness, and Sakura is surprised — Lum has always been the very picture of health. "When did this all start?" she asks. "Well, when we began making that movie..." "What kind of movie?" queries Sakura. "Well, I don't really know..." admits Lum. (Speaking for all of us, we think — *Editor*.)

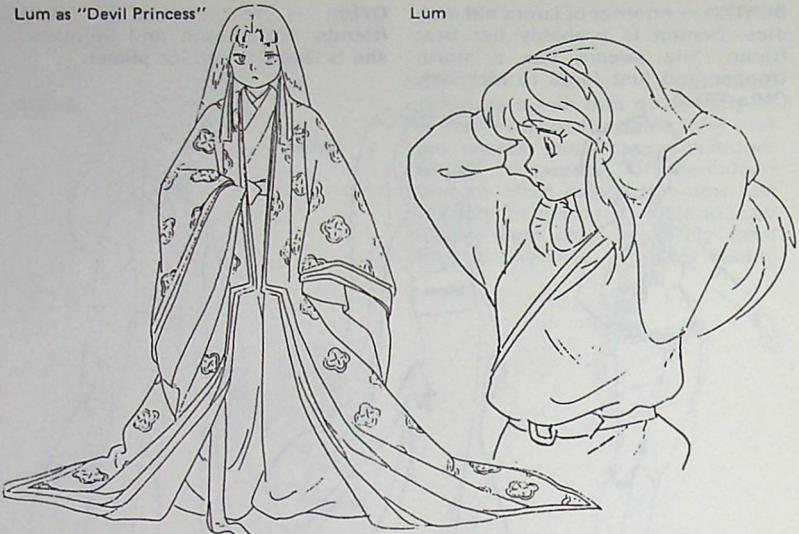
The very earth rises up and buries the remains of Tarō-Zakura... and while resting on a park bench, Lum has a very disturbing experience...

Mendō makes a discovery, and invites Megane and Ataru over to discuss recent events. "As the events in this town become stranger and more unusual, Lum loses more and more of her power. Also, in our hearts, the love for her is fading... Something dark and evil has woken up in Tomobiki Town," says Megane. Ataru thinks this sounds like nonsense, but Mendō produces a book of photographs (labeled "MEMORY") and shows the disbelieving Ataru that the physical evidence of Lum is vanishing, as well.

Meanwhile, Lum decides to start a diary. "I will look for the words in my

Lum as "Devil Princess"

Lum



heart, like an infinity of falling snowflakes... and I'd like to continue writing forever. Darling..."

Mendō feels that their decision to make the film (and the subsequent destruction of Tarō-Zakura) has set into motion dire and uncontrollable events.

A bird visits Lum, but she doesn't understand what it says...

Mendō based the script for his movie on the ancient Mendō Family "Legend of the Devil Princess," which he heard from his grandfather. An important section of the legend tells of how the Devil Princess, having protected the town for many generations, grows weak, and projects her spirit into a cherry tree, so that it can continue the task after her demise.

Mendō, Megane, and Ataru journey 1,200 meters down into the earth to visit Mendō's Grandfather, and hopefully gain a clue as to what they should do next.

Ten, dressed for the unseasonable cold, visits Lum and pesters her for a glimpse of her diary. Attempting to escape, Lum finds out the hard way that the last of her powers has gone... and to his amazement, Ten sees that her horns have vanished as well!

Mendō's grandfather has suggested that they check out the cherry tree, and they do so... experiencing a nasty shock in the process.

Ataru feels his loss, and races home — but she has gone, and

descends into the lake (taking a capsule that will allow her to breathe underwater).

With Lum finally out of the way, the memory/nightmare spirit is free to work its mischief, and starts with Mendō...

He dreams of a strange future in which he is the "Battle Champion" of Tomobiki Town, covered with honors and surrounded by mistresses, and yet... and yet he is forever haunted by his glimpses of a green-haired girl, who lingers enticingly out of his reach... and almost out of his memories. When she is finally recognized by the dream-Ataru, the nightmare is broken — but he wakes to a real "dream of ice," and now he is certain that some sort of evil power has been released.

Shinobu, too, is tormented by fevered visions, and collapses... overwhelmed by recent events. "Things just get stranger and stranger..." she sobs.

Mendō calls a town meeting and puts forward his theory: Tomobiki Town has developed consciousness, and is now exerting its will to shape external reality. Thinking of the town as a body, and the people as cells, Lum is an alien invader — a disease, and as such, has been subjected to attack by the will of Tomobiki Town. Ran and Ten are aliens, too, but they lack Lum's powerful presence, and have therefore been ignored.

Ataru arrives with the bad news:

Lum is no longer just sick . . . she has disappeared completely!

Mendō picks a fight with the Mizunokōji Family, claiming that "... for the sake of Tomobiki Town, you must die!"

The battle rages on, and Mendō chastises Ataru for his non-involvement. "This is the way to save Lum, so why don't you fight?" "How do you know it will help?" asks the doubtful Ataru. "Should we do nothing, then?" retorts Shinobu. "I really don't know," he says, "But I shall run!" And away he goes . . .

Lum has entered a lucid dream, and meets a mysterious figure. "I am the memory of the town . . . it says.

The battle to break the town's "frozen dream" continues, but everyone just wants to return to reality.

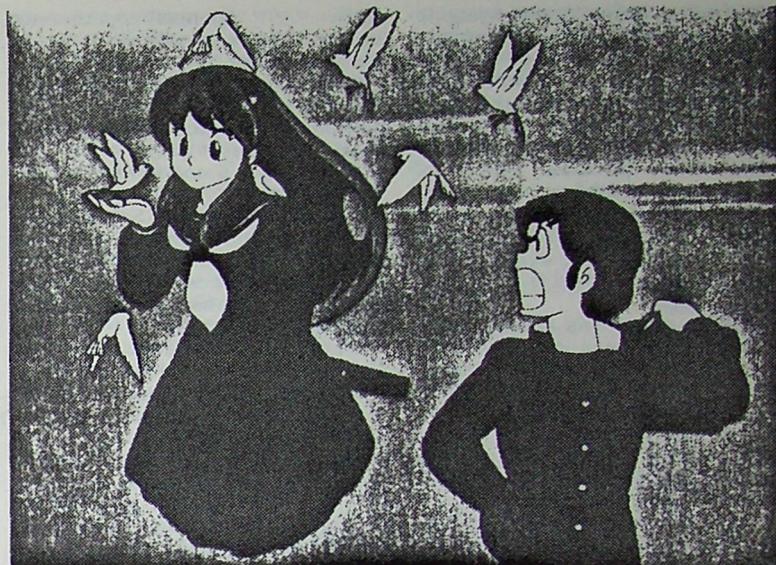
Ataru falls, and in a voice filled with heartache, whispers "Lum . . ."

His quiet call accomplishes what Mendō's war could not — Ataru's empathic bond with Lum cuts through the town's dream, and Lum says to the memories, "I have to go, now." "So do we . . ." they reply.

"The upper world is yours . . ." the mysterious figure says to Lum. "You can live with memories . . ."

When Ataru awakens, the protection spirit of the town seems to have returned. Realizing that it was Ataru's special relationship with Lum which brought her back, the rest of the gang encourages him to go to her.

"I think that things will be normal tomorrow," says Shinobu.



Lum

Ataru

Music . . . . . Itakura Fumi

(Editor's note: We have refrained from adding too much of our own interpretations to the above synopsis, but must admit to inserting a few to smooth things out and trim some explanations. Still . . . it's like one of those all-white jigsaw puzzles — even when you get all the pieces together . . . how do you ever really know if you got it right?)

Suddenly, Megane and his friends regret having acknowledged Lum and Ataru's inseparable relationship, and attack.

As she runs with the others, Sakura muses to herself: "So much for the town's dream . . ."

Caption (after credits): "Everything is filled by the flower petals of memory . . . now, and forever."

Director/Screenplay . . . . . Yamazaki Kazuo

## Urusei Yatsura 2 — "Beautiful Dreamer"

(Editor's note: This film, *Beautiful Dreamer*, is one of the most excellent I have ever seen — animated or otherwise. The director/scriptwriter, Oshii Mamoru, has created a masterpiece that rises above the subject material, and fully deserves the accolades it received in the Anime Grand Prix Awards. The presence of an exceptionally good soundtrack doesn't hurt, either. It is, however, a complex film. The introduction to *Urusei Yatsura*, #1: "I'm Lum the Notorious!" on Sunday at 6:30 pm is recommended reading. Although it is a difficult movie to understand, all the pieces come together brilliantly at the end — stick with it! Please note that there are no opening credits — the film just abruptly begins.)

A short scene from the future . . . the film's copyright information flashes onscreen for a few seconds, then we are plunged into the chaos of preparation for the Tomobiki High School Festival. Megane and the gang have built a small coffee shop as their contribution to the festival (the rather bizarre decor is Megane's idea — Ataru wanted beautiful girls in miniskirts, but . . .). The school's hard-ass teacher, Mr. Onsen-mark (ONSEN-MARK) shows up, asking what in the hell a tank is doing in the classroom. A lecherous laugh issues from the tank — Ataru in the throes of an erotic dream. He calls out the names of several women, including Mendō's

Evil Dream Devil



sister, Ryōko. Mendō thinks Ryōko is in the tank with Ataru, so he and Ryū climb in to take revenge on the despised Moroboshi. Unfortunately, Mendō's claustrophobia acts up... Lum sees Ataru chasing Ryu and inflicts a "just punishment" on him.

The school principal delivers a nonsensical lecture to the gang, vaguely reminding them to be more careful in the future. The ceiling above creaks with the weight of the tank, and the principal is puzzled — "Is it a rat?"

Shinobu complains about all the work she has been doing — days spent at the school, even sleeping there — but Lum says she loves it, and wishes it could go on forever — "It is my dream...!" Sakura reminds them that today is the last day for preparation; the School Festival begins tomorrow.

Mendō and Ataru go out for a late night snack... but the streets are quiet... too quiet...

*Next day:* Everyone is preparing for another day of hard work — just one more day to go before the school festival. Mr. Onsen-mark has reached the end of his rope, however, and Sakura sends him home to rest — with the help of a jar of tranquilizers. She soon discovers that she has given him the wrong drug, and heads out to rectify her mistake. But something strange is going on... so she and Mr. Onsen-mark settle down in a coffee shop to talk it out. Sakura says that when he returned home to find everything covered in mold, he must have felt like Urashima Tarō. (The Japanese version of Rip Van Winkle — he was a young fisherman who helped a wounded sea turtle. In gratitude, the turtle took him to the undersea Dragon's Castle, where Tarō was treated like a king. When he returned home after a few days in the castle, many years had gone by in his village.) Jokingly, Sakura suggests that perhaps he helped a turtle and Tomobiki High was the Dragon's Castle. To her surprise, Onsen-mark agrees, and they argue about the possibility. Sakura claims that the schoolkids' parents would have complained long ago if they didn't come home, but Onsen-mark says "What if we have all ridden on the back of the turtle — what if not only all of us at the school, but everyone in town or even the world is repeating the 'day before School Festival' over and over

again...?" "Silence!" commands Sakura. "This is your illusion! This is your madness!"

They head back to school, but Onsen-mark won't shut up, and as they pull into the schoolyard, Sakura finally demands, "Where in the hell is your certain proof?!" Ask, and ye shall receive...

Mr. Onsen-mark and Sakura send everybody home, hoping to break the cycle — the students complain vociferously, but have little choice... and as it turns out, maybe even less choice than that...

Sakura meets a strange taxi driver who asks her, "Miss, don't you think that time is a byproduct of human consciousness — there is no absolute time, just our perceptions of change?" He then offers to take her to the Dragon's Castle, but she draws her exorcising papers (the Shinto equivalent of the cross of Christianity) and demands that he show his true form. But he escapes...

Well, there's only one place for everyone to go... Ataru's house. No one is answering the phone anywhere — including Mr. Onsen-mark, and Sakura is worried.

Ten has picked up a strange pet — "The other day, I was given this pig by this strange old man...!" Although Lum gives him hell for accepting presents from strangers she concedes, "Still, it's cute, so you can keep it."

The next day, everyone plans to finish up the work for the school festival — "Only one more day to go!" Mendō takes them all to a restaurant, where he explains what Sakura has deduced (with Onsen-mark's help) concerning their current weird situation. But no one seems to care — "Hell, we're having fun... why worry?" But Mendō refuses to pay the tab unless they all help him investigate the school, and since they're all broke...

As things begin to happen in the school, Sakura tells Shinobu that the important thing is to act, and provoke some kind of change or reaction.

They all flee, and Mendō provides the means of escape — a Harrier jump jet hidden in the Mendō family's "panic centre." Escape proves impossible, however, and they all end up at Ataru's house again.

And so things settle down into a routine. Everyone has fun, and they carefully ignore the bizarreness of

Ryōko Mendō



their situation. As Megane says, "None of our ancestors could establish such a land of paradise — all our needs are taken care of. We have great ecstasy and fear as the chosen people!"

But when Shinobu and Ryū disappear, Sakura gets worried — "First my annoying uncle; then Mr. Onsen-mark who figured things out; then Shinobu and Ryū, who Ataru was chasing... If I give it serious thought, my turn is next..."

So she invites Ataru to meet her, alone, at midnight in the school clock tower. But it's hardly the romantic rendezvous that Ataru had hoped for, and he is lectured by Mendō, who dramatically reveals that this world could only exist... "In a dream, right?" finishes Ataru.

"You already know?!" says Mendō, astounded. "Sure, we all figured it out long ago, but we're having such fun that we don't care. Besides, whose dream could it be? We have no idea..." But Mendō knows; it's *Lum's!* "Hah! Lum wouldn't make Shinobu and Ryū disappear," Ataru claims. "I know her that well, at least." "True," says Sakura, "but you would." "Me? Ataru laughs, "just an ordinary high school student?" But he's not, as we soon find out — he's the "Evil Dream Devil." Sakura demands that they be released from this dream.

He refuses, saying that he was about ready to retire when he met Lum and thought that maybe she could help him with his last, pure dream. So she told him what she wanted, and he was glad to oblige.

"Thanks for listening," he says, and traps Sakura and Mendō. At last he's safe to weave everyone's favorite dream... but Ataru has kept a charm, and uses it to negotiate a dream of his own. But there's a problem — no Lum. "What? I didn't think you liked her!" says the Evil Dream Devil, puzzled. "Of course I do! Bring her back to me immediately, or I'll go

back to the real world!" "Just try it!" screams the infuriated Devil, and out pops a toy trumpet. Panicking, he blurts "No, no, that calls Baku . . .!" "Ah! I remember!" says Ataru, "Sakura said that Baku is a legendary creature that eats bad dreams! All right!" And he blows the horn . . .

Cherry tells him that when he finally wakes up for real, everything will be solved . . .

So Ataru tries, and tries, and tries to pass out and wake up for real, but the Evil Dream Devil keeps trapping him in dreams. Finally, the Devil offers Ataru his own perfect dream, but

Ataru has had enough. When a little girl tells him how to get back — "Just jump, and call out the names of all the girls you want to meet again in the real world." — he gladly accepts that way out. "But promise me something," she says. "Yes?" "Be responsible . . .!"

And away he goes — calling out Lum's name at the last second. So it's back to the real world — and Ataru's momentary tenderness towards Lum changes swiftly with the addition of an audience. "Hey, those two are at it again," says one student. "Nothing ever changes or

improves between them," sighs the another, who suspiciously resembles the director, Oshii Mamoru. "Do it till you both die!"

"Really . . ." says the Evil Dream Devil, "It's no easy matter to associate with those two. Let's go, Baku . . ."

— End —

(Editor's note: You were warned it was crazy! But brilliant, eh?)

Director/Screenplay . . . Oshii Mamoru  
Music . . . Hoshi Masaru  
Evil Dream Devil . . . Fujioka Takuuya

### Urusei Yatsura 3 — "Remember My Love"

(Editor's note: Please see the *Urusei Yatsura* film on Sunday at 6:30 for important background information.)

"Darling . . . don't forget about me . . . don't forget . . ."

As we travel back in time to 1967, on a distant planet, the witch "Obaba of the Oak Forest" rails against Lum's parents — "Forget to invite me to their daughter's birth celebration, will they? *I shall curse the baby!*" She seals the curse into a crystal ball — and a terrible curse it is, too. When Lum finally falls in love, her love will never be returned, and yet she will never be able to stop loving her "Darling."

A quick trip to 2267 AD, then back to 1985, where Shinobu tells Lum of an ancient Earth legend. When two people are fated to fall in love, they are connected by an invisible and intangible crimson thread — even from the time they are born. After school, Lum tries to talk Ataru into going on a proper date — and the "where" is decided by the chance appearance of a handbill for the grand opening of TOMOBIKI AMUSEMENT PARK.

Next day, the whole gang trots off to the park, which proves to be rather more impressive than they had expected. However, even though Lum is having the time of her life, everyone else has strange and unnerving experiences: Mendō sees the ghost of his first pet octopus; Ryūnosuke sees a vision of herself looking very feminine; and Megane & Company meet their younger selves.

Sakura has had a presentiment ("I have also felt uneasy . . .") says Cherry. "What you feel is heartburn!" snaps Sakura), and decides

to investigate. But her attempts at entry are thwarted, and she begins to fear the worst . . .

Lum and the others attend a free magic show in the park, and Ataru suffers a startling transformation — one that distresses his mother greatly, until his father points out that they could make a bundle off the TV and paperback rights. Ataru is primarily concerned with the difficulty of "girl-hunting" in this form. Sakura and Cherry show up and confess their ignorance of the source of the curse, but warn that the worst is yet to come . . .

Ataru worries that Lum will leave him if he doesn't change back, but she declares that they are connected with "fate's crimson thread," and she will never leave him. While Ataru sleeps, Lum meets Rū, who says, "If you want him to be a human again, follow me . . ." So she does — through the looking glass to a very strange place indeed. Lum is astonished to find that Rū is really just a kid, and annoyed when he reveals his plan — to separate Lum from Ataru so she'll be happy again, as she was before she met the fickle Moroboshi.

Ataru is devastated by Lum's disappearance and assumes that she has voluntarily abandoned him. Meanwhile, everyone searches for any trace of Lum, but Sakura says not to get their hopes up, because Lum is probably beyond their reach.

Benten, Ran, Oyuki and Ataru make a last effort to track Lum down, and learn of the curse from Lum's parents. Shaking down Obaba, they find that she sent the curse to the "GALAXY JACKS-OF-ALL-



"Pink Hippo" Ataru

TRADES CURSING ACCEPTING ASSOCIATION." Ran knows all about them: they are a professional association for handling curses. However, the curse should not be operating — Obaba discovered soon after she sent it that she had been invited to the birthday celebration (the invitation was just lost in the mail), so she put a cancel on the curse years ago.

Benten organizes a blitzkrieg on the GJOATCAA headquarters, where they discover that the association never received the crystal ball. But they do have specialized equipment capable of detecting a curse operating anywhere, and, to the clerk's surprise, "Why, this is the most horrible curse I have ever seen!"

Meanwhile, in Rū's pocket universe, his number one servant (a little raccoon named Oshimatanuki) tells Lum about Rū. His parents are professional quiz-show contestants and are often gone for years at a time on business trips, so Oshima and Rara (his private tutor) are his only friends. Rū longs for his parents, and

it seems that Lum resembles his mother very much . . .

Rū tells of finding the crystal ball, and of how it amplified his natural psi powers and led him through time to a young Lum. He watched her grow up and became very fond of her — so much so that when she began her frustrating life with Ataru, he felt that he had to do something. Now he plans to keep her young and happy forever . . .

Since they've met a dead end in their search for Lum, her alien friends have no reason to stay on Earth — so they pack up and leave. Time passes; Ataru suddenly and mysteriously becomes human again and launches into an orgy of girl-hunting. Life returns to normal for everyone — very, very normal. Somehow, the magic has gone from their lives . . .

Then, one day, Ataru is jarred from his routine and realizes that he has unconsciously been searching for Lum in other women. "I am so glad that I believed in you, and waited,"

says Rara, and she tells Ataru what is happening with Lum and Rū. She offers to take him to Lum, where he can try and defeat the curse, but he must guide them there by thinking of Lum: *only* of Lum. After a short detour, they crash into Rū's ship, where Rara attempts to break the crystal's hold on Rū by telling him of the curse and revealing that Lum is actually one of his ancestors.

Sadly, although the curse is mostly broken, not everything is sweetness and light for Lum . . . but thankfully, she won't remember her disappointment, since Rara gets Rū to use the last remnants of his enhanced power to reset time back to the day before the ill-fated trip to the amusement park. And so, things return to what passes for normal in Tomobiki Town . . .

Director . . . . . Yamazaki Kazuo  
Screenplay . . . . . Kaneharu Tomoko  
Music . . . . . Yoshino Mickey  
Rara . . . . . Shimamoto Sumi  
Rū . . . . . Iwata Mitsuo

## Urusei Yatsura 1 — "Only You"

(Editor's note: Please see *Urusei Yatsura*, #1: "I'm Lum, the Notorious" on Sunday at 6:30 for important background information.)

**Prologue:** As the sun sets, two six year olds play a game in a park. The object is for the boy to step on the girl's shadow, and when he finally succeeds, she tells him that she is "not a girl of this planet," and where she comes from, stepping on a girl's shadow means that the boy promises to marry her. "I shall come for you after eleven years . . . please wait for me!" "Eleven years?!" says the boy, "Oh! How long . . . !"

The credits roll, and an alien postman delivers wedding invitations to all of Lum and Ataru's friends — with varying results. The sun comes up on Tomobiki High School and everyone's talking about what a swine Ataru is for abandoning Lum for . . . Elle? (French pronunciation: 'El')

Ataru and Lum are still blissfully unaware of the situation, but not for long. Megane lures Ataru up to the bell tower, where he is tortured in an effort to get some information on the mysterious "Elle." However, Ataru has completely forgotten about her! Shinobu shows up, aching for re-



Princess Elle

venge, as does Lum (after Ten gives her the invitation). Even Mendō finally arrives, ready to slice 'n' dice Ataru

for treating Lum so cruelly.

While they argue about who gets to maim Ataru first, there is a disturbance in the heavens . . .

The envoy from Planet Elle has arrived, and despite Ataru mistaking her for Elle, the contact is made. Elle's wizened old nanny, BABARA, tells Ataru to prepare — they'll be back for him tomorrow, rain or shine. Protected from Lum's electric attacks, Ataru goes home to prepare for the wedding.

Depressed, Lum goes for a walk, unwilling to go back to her "Darling's" room. She meets Benten, who says, "Goddamit, in order to win the fight, you gotta take the initiative, eh?" Suitably inspired, Lum kidnaps her "Darling" and all of his friends, planning to spirit them all off to Urusei, where she will marry Ataru before Elle can.

Out at Pluto's orbit, Lum meets up with more of her friends and with her father's ship. Ataru's parents and Lum's parents have all the details of Ataru and Lum's marriage worked out, and, after all, since he and Lum have been living together for over a year, it is the only decent thing to do. "Isn't that right, Mr. 'Groom'?" What can Ataru say? "Y...yessss . . . "

Elle's ship finally tracks Ataru down, and prepares to do battle with the Urusei Spacefleet. "Die! For the sake of love!" screams the commander — and the battle is joined. Meanwhile . . .

Despite Lum forcing him to don the "Tiger Star" engagement ring ("And if you ever remove this, Darling, I will give you my ultra electric shock!"), Ataru blurts out, "No! I wanna marry Elle!" Infuriated, Lum prepares to lock him in a vault until the wedding, but one of Elle's spies (Nanabake Rose, or "Quick-change" Rose) has crept aboard to kidnap Ataru, and does.

Escaping with Ataru (and, by accident, all of his friends), Rose tells him what's going on. Unaware that the communications line is open, he thanks her profusely for saving him: "Lum was incredibly persistent — I really thought I was finished this time. You are saving me from Hell, so go ahead!" "That fool . . ." mutters Megane.

Lum wakes up and catches on. Stealing a high-speed interceptor, she goes after her "Darling" — unaware that the ship is under repair, and will explode if put into overdrive . . .

But she is safe, and Ataru is relieved. "You really seem to care about her," says Rose, suspiciously. "Oh, no, not really . . . heh, heh," he denies, somewhat sheepishly.

On their way down to the surface of Planet Elle, Megane raves about all the delicious things to eat they're leaving behind on Earth. And despite the "Yoshinoya" restaurant (sort of the "McDonalds" of Japan), Ataru points out to him, he refuses to be consoled. That is, until Ataru reveals his plan to use his power as Elle's husband to create the "Ultimate Harem of the Universe" — with Megane as guard!

Elle and Ataru finally meet again and she confesses that she likes him because he chose her of his "own free will." She is sick of everyone taking her orders and has longed for a companion with some spirit.

Mendō has set his sights on Elle, but is somewhat surprised at the ease with which she agrees to see him that night. She takes him to her "Love Refrigerator," where she stores all the men she has loved — and she plans to make Mendō number 100,000! Ataru and his friends have followed Mendō, but faced with this horrible situation, they decide to abandon him and flee. However, Shinobu, consumed with love for Mendō, stops Elle's "Holy Love Ceremony."

Everyone is captured, and Elle asks Ataru (she calls him "Honey") why he tried to escape. When he cites her little "collection," she says, "But, Honey, you have lived with that devil's daughter (Lum)!" "That was

pretty small scale compared with what you have done!" he retorts. Enraged, Elle says "I won't let anyone else have my Honey! Lock him up until tomorrow's wedding!"

Imprisoned with Ataru, Ten chews him out for his constant ill treatment of Lum, but Ataru cries, and says that even though Lum has a fit when he so much as looks at other women, "Still, she always thinks of me . . . only me . . . always, only me . . ."

The wedding commences and Benten assumes that Lum will try and stop it. She organizes Lum's friends into a guerrilla strike force to distract the guards and give Lum a chance to slip through the tight security. Kurama releases the 99,999 frozen lovers and they head for the church, desperate to save their Elle.

Finally, Benten shows up with the space taxi, slurps up everyone, and beats a hasty retreat. But the taxi driver accidentally pushes the "time warp" switch . . . "You @\*!ng idiot!" screams Benten, "We're too close to the explosions . . .!"

But soon, everyone will know the truth about Elle and Ataru . . .

Director . . . . . Oshii Mamoru  
Music . . . . . Kobayashi Izumi,  
. . . . . Anzai Humitaka,  
. . . . . and Amano Masamichi  
Screenplay . . . . . Kaneharu Tomoko  
Elle . . . . . Sakakibara Ryōko

## Dirty Pair — "The Nolandia Affair"

(Editor's note: Please refer to the film synopsis on Friday at 8:30 pm.)

## Nausicaä of the Valley of Wind

(Editor's note: Please refer to the film synopsis on Saturday at 7:30 pm.)

## Lupin III — "Cagliostro Castle"

Subtitled in English.

(Editor's note: Please see the character guide on Friday at 7:00 pm.)



## Dream Dimensional Hunter

### Fandora

"Battle in Lem Kingdom"

FANDORA and her servant KUE are trans-dimensional bounty hunters, and as the film opens, we see them pursuing their latest meal ticket. Fandora defeats him easily, and upbraids Kue for hiding every time she calls upon the "Light of Justice" from her Ruby. Fandora doesn't know it, but this is because Kue reverts to his "true form" when struck by the "Light of Justice."

The police chief is delighted to receive the bandit's head, but is puzzled when Fandora demands payment — "B...but, we already paid you...!"

As it turns out, Kue has already spent the money on repairs for the ship — and there is only enough left for one small bag of snacks. Obviously, more money is needed, and they head off to capture the legendary YOGU SOGOS, last seen in the area of Lem Kingdom.

But what they find there is a sorry state of affairs — the land blighted, and the young women stolen away by GELLSBERG — an evil lord who has killed the rightful king and brainwashed the PRINCESS LEIMIA.

Outraged by this situation, Fandora sets out to avenge the king and

release the princess. But something strange is happening with her Ruby . . . Kue tells her that there is a legend concerning the Sapphire mate to her Ruby — if the two stones are joined, peace will rule the entire dimension. "And we'd be out of a job," he finishes glumly. Undeterred, Fandora sneaks off alone to Gellsberg's castle.

Captured by Leimia, she hears Gellsberg's plan to rule the dimension, using the combined power of the jewels. But he finds that the Ruby is only for women, and it is donned instead by Leimia.

As they prepare to watch Fandora's death at the hands of REDEYE, the Ruby repairs Leimia's mind, and she turns on Gellsberg. Fandora battles him and discovers that he is actually Yogo Sogos — easily identified by the three scars on his cheek.

Kue seeks his master, and is suddenly transformed into his true figure — evidence that the power of the Ruby is being used.

The "Light of Justice" prevails, and before the Sapphire disappears, it brings life and hope to Lem Kingdom.



Fandora

As they leave, Fandora wonders about the mysterious dragon that helped her. "It was a fantastic dragon, eh?" says Kue. "Actually, it was pretty ugly . . ." muses Fandora. "Goodbye, Lem . . . goodbye, Leimia . . ."

Screenplay . . . . . Nagai Go  
Fandora . . . . . Horie Mitoko  
Kue . . . . . Kamitani Akira  
Sogos/Gellsberg . . . . . Inoue Makio  
Leimia . . . . . Toda Keiko

## Runic World Fire Tripper

(Editor's note: Please refer to the film synopsis on Saturday at 4:30 pm.)

## Way to the Virgin Space The Mirror of Arei

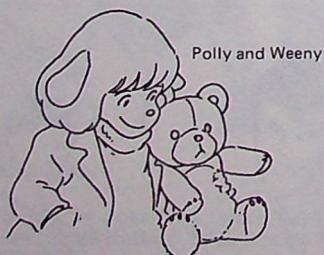
(Editor's note: Please refer to the film synopsis on Friday at 5:30 pm.)

## Famous Detective Holmes

### #1: "Blue Ruby"

HOLMES' arch-enemy, the evil PROFESSOR MORIARTY, has built a weird flying bird-plane and uses it to create panic in the streets of London. Under cover of the chaos, he steals the rare "Blue Ruby," but promptly loses it to a young pickpocket, POLLY, who lives alone with her teddy bear, WEENY.

The panicked jeweler soon con-



tacts Holmes, asking for his help. "It's the only blue ruby in the world. You must recover it for me! I'll pay you 500 guineas!"

Holmes is on the case, and quickly encounters Polly. He proves to be more than a match for her and lifts her purse, instead. Moriarty and his men (SMILEY and TODD) are in hot pursuit of the ruby, and Holmes and



Holmes and Watson

DR. WATSON get involved in the nick of time.

Holmes has deduced that Polly has the ruby, but she declines to give it to him yet. "After all, I hardly know you!" Holmes finds this reasonable,

but does persuade her to come back to his place, where she'll be safe from Moriarity.

This turn of events pleases the Professor not at all, but he soon formulates a plan to put the ruby back into his hands... That evening, Holmes sets out to gather clues, leaving the stalwart Watson guarding Polly. A few hours later, a note from Holmes is delivered to 221B.

To Watson:

Danger is looming ahead. I am under observation, and cannot come out. I will be waiting in the coach at the corner crossroads, so please send Polly secretly, by herself.

Holmes

Too late, they discover the deception... and the action comes fast and furious in true Miyazaki fashion.



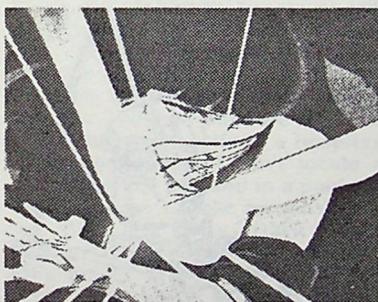
Todd, Prof. Moriarity and Smiley

Safe at last, Polly finally gives Holmes the ruby, but Holmes says "Why don't you return it?" As she heads off to do so, Watson observes that she could certainly use the 500 guineas more than they could.

## The Dagger of Kamui

(Editor's note: Please refer to the film synopsis on Saturday at 10:30 am.)

Oyuki



Chiko

Jirō

## Giant Gorg

"3: 'The Departure of Storms'

(Editor's note: If you missed episodes 1 and 2 of *Giant Gorg*, we recommend that you go back and read the synopses and character introductions on Saturday at 3:30 pm.)

After their narrow escape from the opposing forces of GAIL and Lady Lynx, the gang catches a flight to Samoa. On arrival, Senchō cautions Dr. Wave not to mention Austral Island in public.

One of Senchō's innumerable contacts agrees to provide a ship for their journey to Austral. But they are

warned that a storm is on the way and will arrive tomorrow. Senchō is pleased — "It will help us evade GAIL's guard forces," but the others don't share his delight.

While waiting for the storm to arrive, they spend a day playing tourists — an activity that proves more dangerous than usual, thanks to GAIL.

Rod studies the available maps of Austral Island, and is annoyed to find that there are still many unexplored areas...

Senchō and the others prepare to sail to Austral, and Yū is soon outfitted like "the grandson of Livingstone." They plan to land on the side of Austral Island opposite GAIL's base.

While cutting through the straits, they are caught in the middle of a fire fight between GAIL and Lady Lynx's forces. But they escape into the open sea, where they face the full fury of the storm.

Yū questions Senchō as to his motives in helping them. But the

enigmatic giant claims it is simply because Dr. Wave is his best friend. However, with so many people fighting over Austral Island, Yū suspects

there's more to it than that . . .

Rod arrives on Austral and goads MR. GOTO about the mythic "treasure of Austral" that no one seems

able to find.

Back at the ship, Algos is acting strange — and they soon find out why . . .

## Giant Gorg

#4: "Meeting"

Doris is worried about Yū, but is certain that he is okay. Still, she is upset by Senchō's plans to immediately head for the new part of the island without searching for Yū.

Rod is told of the destruction of the intruding ship (as witnessed by some of GAIL's ships). But he dismisses their story as a dream — "Such monsters don't exist!"

Mr. Goto takes him on a tour of the island (during which Rod renames the highest peak on the island after himself). Rod insists on checking on the part of the island where the last few members of the native resistance hang out, despite Mr. Goto's warning that the rebels can be fairly aggressive.

Meanwhile, Senchō and the others are captured by two of the natives — SARAH and ALOUIS. Senchō is soon involved in their fight against GAIL's occupation — "Let me do that — you're wasting bullets!"

Rod is irritated by the stubbornness of the resistance forces — "Why didn't they leave the island with the rest? We would have paid them well . . ."

Alois is shocked by Senchō's successful barrage — "I've never seen anyone hit anything before!" As a result, Senchō and the others are shown the freedom fighter's gratitude.

Doris asks Sarah if they've seen Yū, but Sarah says no. "And we have

guards everywhere on this part of the island — but he might have landed on the new part. We never go there — it is taboo for us."

Yū has heard the shooting and heads for that area, but is soon in big trouble . . .

Mr. Goto just wants to leave the natives alone, but Rod is furious at nearly being shot down and plans to wipe them out. As he walks through the GAIL base, he is surprised that the buildings are so heavily armored. Mr. Goto tells him that they are even resistant to low-yield nuclear attacks. "From whom? The Soviets?" "Oh, no," says Mr. Goto, "From space aliens . . ." Rod is amused . . .

## Giant Gorg

#5: "Island of the God"

GAIL is confident of their ability to snuff out the resistance, but with Senchō's help, the tables are turned. They plan to seize the hovercraft for their own use, but . . . Senchō comments afterwards, "I would have done the same thing myself."

GORG is taking Yū in the opposite direction from where Yū suspects his friends are. But since he is unable to leave, he sends Algos off to find them.

Senchō plans to set out for the new section of the island, but the rebel leader forbids it. Senchō, Doris, and Dr. Wave are even locked up to prevent them from setting foot in the taboo area.

To Rod's astonishment, Gorg is real, and starts giving GAIL a hard time.

Alouis is certain that the best hope for their people lies in attacking GAIL directly, so he helps Senchō and the others escape. Planning

their route, Alouis mentions that they must avoid a certain area, because — "That is where Gorg is!" "Gorg?" asks Dr. Wave, but before Alouis can fill him in, they are attacked by GAIL.

Rod is fascinated by Gorg, but wonders why he is protecting his head. A close up reveals . . . "What? Is it that 'ninja' kid?!"

TOMINIKU overhears some GAIL radio transmissions, and Alouis says delightedly, "They must be fighting Gorg!" But who — or what — is Gorg?

"The God of these islands . . ."

(Editor's note: Gee, we sure hate to leave you here, with 18 more episodes to go, but maybe your local Japanimation Club or C/FO chapter will show the others . . .)

Direction/Character Design . . . . . Yasuhiko Yoshikazu

Gorg



Original Story . . . . . Yasuhiko Y., . . . . . and Yadachi Hajime  
Screenplay . . . . . Tsuji Masaki  
Yū Tagami . . . . . Tanaka Mayumi  
Dr. Wave . . . . . Yamada (?)  
Doris Wave . . . . . Amamiya Kazumi  
Senchō . . . . . Imanishi Masao

## The Angel's Egg

(Editor's note: Please refer to the film synopsis on Sunday at 4:30 pm.)

Time Alien  
Étranger

(Editor's note: This is a very interesting movie based on characters from the TV series *Goshogun*. As long as you don't expect to understand everything, and remember that the Japanese love an ambiguous ending, you should enjoy it. "Étranger" (eh-trahn-jay) is French for unknown or strange, also "one estranged.")

As the film opens, REMY asks, "Where am I? Where is everybody?" She meets with her friends, but no one seems to know where they are going, or why . . .

Caption: "A couple of days ago, the six travelers passed the desert and arrived at the unknown town . . ."

We have little time to appreciate the town and its strange inhabitants before the scene changes, and we see Remy in an (earlier? later?) adventure, apprehending some ruthless thieves. However, she suffers an attack of double vision... and we flash back to her childhood in France.

Remy has few memories of her mother (whose profession is pretty obvious), but does remember one thing: she died while Remy was still quite young.

At the GOSHOGUN Museum, SHINGO and KILLY are waiting for Remy to show up for their 40-year reunion. They are unaware that she is fighting for her life in a hospital.

The hospital staff can't locate a next of kin for her, and in a panic to find someone to take responsibility for the bill, they track down KERUNAGURU. When Shingo and Killy arrive, they are told the bad news. Remy wasn't seriously hurt in the accident, but the cause of her double vision is "shinkosei hakkuri byo"; an incurable disease of the nervous system. There is a surgical procedure that is occasionally successful, but they must have the approval of the hospital administrator. To their surprise, he turns out to be DR. KATTONAL, another member of the Goshogun team.

At this moment, the good doctor is (yet again) trying to buy up the estate of BONDORU, the final member of the Goshogun team. They head off to the hospital, but we journey back to that weird town . . .

Remy receives a envelope containing some disturbing photographs,



Remy



Bondoru

Shingo

Killy

and a note reading, "In two days, you will be dead."

At the hospital, Remy has been given just a 1% chance to live, but Bondoru says, "She has never given up before . . ." We see the young Remy showing her legendary determination, when she is teased about her mother by a gang of boys — who soon regret it.

Events in the strange town seem to be bearing out the prophecy in the letter . . . or are they? While looking for the source of the blood, Remy meets the others (who were also looking), and finds out that they too had each received a letter.

Young Remy is accused of stealing the money she got from the young boys, and falls into a cave while fleeing from the police.

The Goshogun team is told by the police that everyone in the town receives one of those letters before they die — and they invariably do die — "There is no escape from fate," croaks a wizened old hag. The police caution the crew not to leave the hotel, as the more fanatically religious among the locals have been known to "assist" the curse.

The letters give everyone a different number of days left, but Remy's is the shortest: two days. They ignore the police warning and are violently "rescued" from a situation they could easily have handled alone. They are fed up and decide to leave the town, but are told that, "No one ever leaves this place . . . it is impossible."

They are placed under police protection, and confined to their hotel. Remy has a very disturbing experience, and is again warned, "In two days, you'll be just like this . . ."

Remy pursues her tormentors, but sprains her wrist fighting off an assailant. She is saved by Killy, who

who tells her their plan. Since she is supposed to be the first to die, the rest of the gang figures that all they have to do is keep her alive past the two day deadline, and the "power of fate" will lose some credibility. . . and hopefully, the natives will ease up. She and Bondoru try to escape from the town, but are told, "The only way out is eternal sleep . . ."

Meanwhile in the hospital, Remy weakens . . .

Young Remy is cold and alone, has lost all hope, and fully expects to die . . . "But maybe I'll meet Mommy again, when I die . . ."

The following day, Remy is again visited by the evil child, who gloats and says "Tomorrow, you will be dead . . ."

The team makes preparations for the morrow, each in their own way, and the young Remy meets the "shades" of the other Goshogun team members. They tell her, "We've come to play with you . . . for a while."

Back at the hospital, the doctor tells Remy's friends that she only has about thirty minutes left, so they'd better say their goodbyes . . .

The final assault on the citadel takes place and in the central chamber they are told, "I didn't think that you would make it this far, but regardless, you can't change your fate!"

Remy sees her younger self, and hears her say, "Oh . . . I'm so cold . . . maybe I should just give up . . ." But Remy denies the vision, saying, "It's a lie! I would never give up!"

It seems that the opposition is overwhelming, but her friends are glad to help out. Bondoru assures her, "Actually, my letter said that I was supposed to die yesterday, and I'm still alive . . . so you can make it, too."

Remy fights her final battle, and her indomitable spirit gives her victory . . . or does it?

Good-naturedly, she scolds Bondor for telling a lie. "Your letter didn't say you would die yesterday, did it?" "Does it really matter, now?" he says philosophically. "Even though your grave is here . . ."

"Yeah, who dug my grave already? Damn them!"

She talks with her younger self, and gives her some pertinent advice: "Always remember: where there's life, there's hope!"

As the others leave the hospital in depression, there is a shout. "Wait, everyone! I want to come with you!"

Does she? You decide . . .

Closing caption: "And . . . somewhere in endless time, their journey continues still . . ."

Director . . . . . Yuyama Kunihiko  
Screenplay . . . . . Shūdo Takeshi  
Reomy . . . . . Koyama Fumi

**Space Fortress  
Macross**  
"Love — Do You Remember"

Subtitled in English.

(Editor's note: Thanks to Robert Gibson of the C/FO San Antonio, we have obtained this subtitled copy of the Macross movie. The person responsible has chosen to remain anonymous, but I feel he or she has done an excellent job. The reproduction quality of the movie itself is disappointing, but I think that the subtiting makes up for it. For all of you who were hoping to see a high-quality presentation of the admittedly exceptional animation in this film, we do apologize, but at least you'll know exactly what is going on. To the unknown subtitler, Jyōzu dekimasita! Ganbatte kudasai!)



Minmay



Hikaru



Misa

**Urusei Yatsura 4 — "Lum: The Forever"**

(Editor's note: Please refer to the film synopsis on Sunday at 6:50 pm.)

**Errors**

Since we had only three months to translate, write up and correct these synopses, representing forty-four films and over 38,000 words, we are quite certain that errors have crept in, despite our best efforts. Some of the films are ambiguous, and many have complex plots . . . plus, the task of translation is made even more difficult by the vast difference between Japanese and English, not to mention the cultural barriers.

We would like to apologize for any errors, and ask your indulgence. We'll try to do better next time.



Toren Smith, after watching *Urusei Yatsura 4* for the eighth time.

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(Editor's note: This guide was originally prepared as a chronological handbook to the BayCon '86 Japanese Animation program. Listings for repeated episodes are contained in this edition. They are noted above in parenthesis, and some feature additional illustrations. For information on BayCon, write to: P.O. Box 70393, Sunnyvale, Ca 94086.)



Espinoza '86